

EXCLUSIVE
FICTION!

ODDS

THE SEQUEL TO REPUBLIC COMMANDO: TRIPLE ZERO

**LEGO
STAR WARS II**

THE ORIGINAL TRILOGY!

FICTION • BOOKS • COMICS • TOYS • GAMING • FANDOM • MOVIES • COLLECTIBLES • SHOP

STAR WARS

INSIDER

ISSUE 87

**NEW SITH!
NEW EMPIRE!
NEW SKYWALKER!**

PREPARE FOR *STAR WARS LEGACY*

**ORDER 66
DESTROY ALL JEDI!**

THE EMPIRE STRIKES FIRST!

GALAXY MAKERS

ILM'S DIGIMATTE MAESTROS



starwars.com

EXCLUSIVE ONLINE CONTENT

- STAR WARS BLOGS • EVASIVE ACTION: PREY
- NEVER-SEEN-BEFORE ARTWORK

BANTHA TRACKS

- THE SITH ARE IN THE MAIL
- PAPERNET

AN ICG COMMUNICATIONS PUBLICATION

DISPLAY UNTIL JUNE 12, 2006

May/June 2006

U.S. \$5.95/Canada \$7.95



09281-01805 6

Art: Roberto Campese of Udon
Special Thanks to John Byrne and Terry Austin

THE MAGAZINE OF HYPERSPACE: THE OFFICIAL STAR WARS FAN CLUB

Saga II Collection™



Wave 1 (Carthoon™): Set of 6 \$49.99
Wave 2 (Hoth™): Set of 8 \$79.99
Wave 3 (Geonosis™): Set of 8 \$79.99

Pre-Orders

Wave 4 (Coruscant™): Set of 8 \$79.99
Wave 5 (Tatooine™): Set of 8 \$79.99
Greatest Hits Set of 12 \$89.99

Exclusives



Bounty Hunter™ 7-Pack \$39.99
Clone Trooper™ 4-Pack Set of 4 \$139.99
Covert Ops Clone Trooper™ \$39.99
Darth Vader Out at Mustafar™ \$29.99
Droids™ 5 Pack \$39.99 ea Set of 2 \$74.99
Emperor Hologram™ \$29.99
KayBee 9-Pack \$59.99
Obi-Wan Kenobi Duel at Mustafar™ \$29.99
Separation of the Twins™ Website
Utapaun Shadow Trooper™ \$29.99
Wal-Mart Early Bird Envelope
with 4 figures \$49.99

Ultimate Galactic Hunt™



Vintage Kenner™ Style Figures
Biker Scout™ \$14.99
Greedo™ \$11.99
Han Endor™ \$14.99
Luke X-Wing Pilot™ \$14.99
Sand People™ \$11.99
Set of 5 \$59.99



Interactive
R2-D2™
\$119.99

Original Trilogy Collection



Bib Fortuna™ \$19.99
Gamorrean Guard™ \$19.99



Imperial Trooper™ \$19.99
Leia Slave™ \$19.99



Slave I™
With Boba Fett™
\$79.99

Unleashed™ C-8/9



Anakin Skywalker™ \$49.99
Aurra Sing™ \$29.99
Darth Tyrannus™ \$39.99
IG-88™ \$29.99
Mace Windu™ \$39.99
Storm-trooper™ \$79.99

Vintage Star Wars™ Carded



Vintage Star Wars™ Loose



SW Ben Kenobi™ White Hair
AFA 85 \$49.99 AFA 90 \$99.99
SW Power Droid™ AFA 85 \$39.99
ESB 4-LOM™ AFA 90 \$49.99
ESB Cloud Car Pilot™ AFA 85 \$39.99
ESB Han Beapin™ AFA 85 \$39.99
ESB Imperial Commander™
AFA 85 \$29.99
ESB Lando Calrissian™
(No Teeth) AFA 90 \$49.99 AFA 85 \$29.99
ESB Yoda™ with Breen Snake AFA 85 \$99.99
ESB Zuckuss™ AFA 90 \$39.99
ROTJ AT-ST Driver™ AFA 90 \$34.99
ROTJ Chief Chirpa™ AFA 90 \$39.99
ROTJ Emperor's Royal Guard™ AFA 90 \$39.99
ROTJ General Madine™ AFA 90 \$39.99
ROTJ Nien Nunb™ AFA 90 \$39.99
ROTJ Nikto™ AFA 85 \$29.99
ROTJ Prune Face™ AFA 90 \$39.99
ROTJ Rec-Yeesa™ AFA 90 \$39.99
ROTJ Squidhead™ AFA 90 \$39.99
ROTJ Teebo™ AFA 90 \$39.99
POTF Anakin™ AFA 90 \$69.99
POTF EV-9D9™ AFA 90 \$149.99
POTF Han Carbonite™ AFA 85 \$119.99
POTF Imperial Dignitary™
AFA 85 \$79.99 AFA 90 \$109.99
POTF Imperial Gunner™ AFA 90 \$109.99
POTF Lando General™
AFA 90 \$119.99 AFA 90 \$109.99
POTF Leia Combat™ AFA 85 \$39.99
POTF Luke Battle Poncho™ AFA 90 \$109.99
POTF R2-D2™ AFA 85 \$139.99
POTF Yak Face™ AFA 90 \$329.99
Ewoks King Gorneesh™ AFA 90 \$59.99
Ewoks Uggah Lady Gorneesh™ AFA 90 \$59.99
Droids Jann Tosh™ AFA 90 \$74.99
Droids Jord Dusat™ AFA 90 \$59.99
Droids Kea Moll™ AFA 90 \$59.99
Kez Iban™ AFA 90 \$59.99
Droids Thall Joben™ AFA 85 \$59.99



AFA
ACTION FIGURE AUTHORITY

"We carry hundreds of
vintage carded, loose,
and modern Star Wars™
& G.I. Joe™ AFA items."

Master Replicas



If You Spend Over \$100 on Regularly Priced Items Take \$50 Off of One the Following Items
(limit 1 item per \$100 spent)

	Regular \$	*Special \$
Anakin ROTS™	\$249.99	\$199.99
Han Solo ESB™	\$349.99	\$299.99
Yoda ROTS™	\$299.99	\$249.99
Stormtrooper Blaster™	\$399.99	\$349.99
Snow Speeder™	\$399.99	\$349.99
Leia Blaster™	\$249.99	\$199.99
Rebel Blaster™	\$249.99	\$199.99

Gentle Giant™



Boba Fett™ Statue \$189.99
Darth Maul™ Statue \$174.99
Luke Skywalker™ & Taun™ Statue \$164.99



General Grievous™ Maquette \$79.99
Yoda™ Monument \$519.99
Barriss Offee™ & Luminara Unduli™ Maquette \$94.99



Emperor™ Mini Bust \$49.99
Lando Skiff™ Mini Bust \$49.99
Qui-Gon Jinn™ Mini Bust \$49.99



**Bust Up!™
Bounty Hunter
Pack
\$29.99**

**Get Our
Latest
Catalog!**

Log onto
www.brianstoys.com
and click on
"Request a Catalog"
or You can call, email
or fax us your
address.



**F/X
Lightsabers™**
Anakin ROTS™ \$89.99
Darth Maul™ \$199.99
Darth Vader ESB™ \$79.99
Luke Jedi™ \$119.99
Mace Windu™ \$79.99



The Lastest Master Replicas
Qui-Gon Jinn CE Lightsaber™ \$199.99
Y-Wing™ \$799.99



Anakin Skywalker EP3™ \$99.99
Commander Bly™ \$99.99
Sandtrooper™ \$99.99
Snowtrooper™ \$99.99

Top 10 Deals

Save Up to 50% (Prices good until 5-15-05)



Wedge™ \$9.99
Leia™ \$19.99
Holiday Darth Vader™ \$29.99



Count Dooku™ \$39.99
Stormtrooper™ \$19.99
Deluxe Rebuild Darth Vader™ \$9.99



Jorg Saccu™ & Utapau™ \$39.99
C3™ \$34.99



Darth Vader™ \$29.99
Yoda™ \$29.99

Sideshow™



Darth Maul™ Life-Size Bust \$599.99
1:4 Scale Premium Format Figures
General Grievous™ \$499.99
Obi-Wan Kenobi™ \$274.99

We Are Buying Toys!!!

We Buy Vintage & Modern Collections of Star Wars™, G.I. Joe, Transformers, & Masters of the Universe.
Please email your list of items for sale to buying@brianstoys.com or fax to (608) 687-7573
Please visit www.brianstoys.com/buylist.htm for a complete Buy List

We Also Carry Full Lines of



Brian's Toys

W730 HWY 35 P.O. Box 95 Fountain City, WI 54629
Phone: (608) 687-7572
Fax: (608) 687-7573 email: sales@brianstoys.com
www.brianstoys.com

WE ACCEPT ALL MAJOR CREDIT CARDS
If you order by check or money order, please call to reserve items.
With your payment, please include a detailed note stating your name, address, phone number, and the items that you have ordered.
Prices and availability are subject to change.
Please call, fax, or e-mail to confirm prices and availability.



FEATURES

28 CASUALTY REPORT: ORDER 66

By Daniel Wallace

Our Bothan spies have retrieved official documents from the desk of Emperor Palpatine detailing the results of Order 66. With heavy heart, we present them to you...

38 NEW FORCE RISING

By Frank Parisi

We jump a hundred years into the future of Star Wars to talk with John Ostrander about new times, new challenges, and making a galaxy far, far away dangerous again—in the new series, *Star Wars Legacy*.

46 SETTING THE SCENE

By Daniel Wallace

In the second installment of the ILM 30th anniversary series, *Insider* takes a look at some of the jaw-dropping work done by ILM's digital matte department.

52 ODDS

By Karen Traviss

While conducting a routine sabotage mission, members of Omega Squad discover threads that could unravel the galaxy's biggest conspiracy.

6 COMLINK

Wilhelm screams

8 SKYWALKING

New and improved

22 JEDI LIBRARY

Bay Area visionaries

24 DRAWN BY THE FORCE

My brother, my enemy

26 TECHNICAL READOUT

Fall of the Jedi

36 ASK THE MASTER

Yoda scored?

42 SCOUTING THE GALAXY

A culinary saga

62 JABBA'S COLLECTION

Fight like a Sith

64 ANCHORHEAD ARCADE

The first trilogy, LEGO style!

66 BEST OF HYPERSPACE

Blog wars

70 BANTHA TRACKS

Art is in the mail

STARWARSSHOP.COM

DON'T MISS THE NEWEST IN ACME ARCHIVES' CHARACTER KEY SERIES: "SNOW BUNNY" PADME FROM THE CLONE WARS ANIMATED SERIES!

Cover Illustration: Roberto Campos @ Udon

Special thanks to John Byrne and Terry Austin

STARWARS
SHOP.COM



Cloud City Collectibles

collectible toys from star wars and beyond



Travel Back
in Time at
www.cloudcity.com



Now specializing in
vintage toys produced
between 1960 and 1989

Collect Modern Toys?

We still provide a huge selection of new, modern toys through direct links to other web sites.

Coming Soon

- Faster new web site with dozens of new features
- The largest selection of vintage toys in the world

3290 Green Pointe Pkwy Suite 100 Norcross, GA 30092 Email: Sales@cloudcity.com or Call Toll Free 877-851-2269
Phone: 678-291-9242 Fax: 678-291-9391 Web: www.cloudcity.com

"And then..."

...Han Solo got frozen and taken away by the bounty hunter, and then Luke Skywalker and Darth Vader had a lightsaber fight, and then Darth Vader cut Luke's hand off, and then he told Luke that he was his father!"

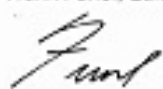
That was how my entire first-grade class found out the most earth-shattering revelation of our generation on Thursday, May 22, 1980—not from watching it dramatically unfold on the big screen in front of their shock-stricken eyes like they were supposed to, but from the big mouth of little Frankie Parisi during "show & tell" the day after *The Empire Strikes Back* came out. Yep, I admit it—I gave the ending away. I still cringe just thinking about it, but I couldn't help it! I was excited, and I had to share.

Like many of you, I can trace my earliest memories to *Star Wars*. My first childhood heroes were Mickey Mouse and Darth Vader; I would skip school meals and use my lunch money to buy action figures; and I can still remember (like it was last week) ditching class with my sisters to catch *Return of the Jedi* on opening day. Even as a teen—you know, that age where you're supposed to be too cool for *Star Wars*—I secretly held Yoda in even higher regard than Jack Kerouac and Metallica. Years later, I'd find myself in front of the Coronet theater in San Francisco with about 1300 other *Star Wars* nuts waiting for Episode I to open (and as a result appeared in the documentary *Star Wars or Bust*, where I talked about my post-Episode III plans in life, but the less said about that the better), and now I feel like I'm completing the proverbial circle by becoming the new editor of *Star Wars Insider*. Dream job? Yeah, something like that.

Although saying I came into this position more excited than a starved wampa in a roomful of fat tauntauns is a gross understatement, I also came into it a little intimidated. As a friend and fan of former editor Brett Rector, I've always respected the level of editorial quality he achieved in *Insider*. He's a class act, and his are big shoes to fill. However, I come into this mostly with an immeasurable sense of responsibility toward you, the reader. As the new editor of *Insider*, my goal is simple: No matter who you are, if you're a *Star Wars* fan, there will always be something for you.

I love what *Star Wars Insider* is: a magazine by *Star Wars* geeks for *Star Wars* geeks...as well as anyone else with an interest in this great saga. (Don't cringe. I'm proud to call myself a *Star Wars* geek.) I love what the magazine does and how it does it. I'm also excited by the potential for new ideas, and you'll be seeing some of those sooner rather than later. There's a lot more to talk about, but I really should learn from past mistakes and let you enjoy some surprises for yourselves.

Frank Parisi, Editor




Our fearless editor, age six

STAR WARS INSIDER

IDG ENTERTAINMENT

President: Daniel Driscoll
Director of Editorial and Creative Services: Francis Mao

Editor: Frank Parisi
Contributing Designers: Francis Mao, Eugene Wong, George Hu

Copy Chief: Jennifer DeGraff
Senior Copy Editor: Jessica Dryden-Cook
Contributing Copy Editor: Pete Babb

Production Director: Shelly Reimer
Production Manager: Michele Nelson
Production Specialist: Adriana Halbo

Group Circulation Manager: Stephanie Taylor
Senior Manager of Circulation Operations: Natalie Russo

Circulation Coordinator: Kathryn Washburn

Vice President, Sales: Bob Huseby
Senior Account Executive: Brett Robinson
East Coast Sales Manager: Amy Gerbman
Online Sales Director: Emily Jane Throckmorton
Eastern Online Sales Manager: Heather Koch
Senior Online Account Executive: Jennifer Crist
Senior Online Account Executive: Rachel Desjardins
Senior Online Account Executive: Cory Shelton

Director, Advertising Operations: David Goldberg
Advertising Operations Coordinator: Mary Atchison

Contributors: Daniel Wallace, Chris Trevas, Karen Traviss, Jason Fry, Steve Sansweet, Pablo Hidalgo, Mary Franklin, Bonnie Burton, Brandon Alinger, Joe Nazzaro, Robert Hendrickson, Scott Kimball, Derek Davalos, Matthew Simmons

LUCASFILM

Director of Publishing: Amy Gary

Managing Editor: Sue Rostoni

Senior Editor: Jonathan W. Rinder

Director of Content Management and

Fan Relations: Steve Sansweet

Art Director: Troy Alders

Keeper of the Holocron: Leland Chee

Director of Lucas Online: Paul Ens

Content Manager, Lucas Online: Pablo Hidalgo

Editor, Bantha Tracker: Mary Franklin

Legal Affairs: David Anderman

DEM NINE KVM HODIWAU

©2006 Lucasfilm Ltd. and TM. All rights reserved. No part of this magazine may be reproduced without the prior written permission of the publisher. Material published herein does not necessarily reflect the opinions of IDG Entertainment, Lucasfilm Ltd., their respective employees, or editorial staff, who are not liable for opinions expressed herein. Most product names are trademarks owned by the companies that publish those products. Use of the name of any product without mention of trademark status should not be construed as a challenge to such status.

Star Wars and *Lucasfilm* are registered trademarks of Lucasfilm Ltd. ©2006 Lucasfilm Ltd. All rights reserved.

Star Wars Insider, May/June 2006, (USPS 003027), (ISSN 1041-5122), is published bimonthly for \$3.95 by IDG Communications, Inc., 555 12th Street, Suite 1100, Oakland, CA 94607, 510-718-2700, insider.starwars.com. An IDG Company: The World's Leader in Information Services on Information Technology. Periodical postage paid at Oakland, CA, and at additional mailing offices. POSTMASTER: Send address changes to *Star Wars Insider*, P.O. Box 37067, Boone, IA 50037-0067. Change of address: Please send old label and new address to *Star Wars Insider*, P.O. Box 37067, Boone, IA 50037-0067. Foreign and Canadian orders must be prepaid in U.S. dollars on a U.S. bank and must include \$10 for Canadian delivery. Canadian GST # 131-334-347. Agreement number 40674021 assigned by Canada Post. Return undeliverable Canadian addresses to P.O. Box 1633, Windsor, ONT N9A 7C9. Printed in the U.S.A.

Statement of Ownership

Post Office Notice: Statement of Ownership, Management and Circulation for second class privileges as required by 39 USC3685. 1. Title of Publication: *Star Wars Insider*. 2. Publication No. 10415122. 3. Date of Filing: Oct. 1, 2005. 4. Frequency of Issue: Bi-monthly. 5. Number of Issues Published Annually: 6. 6. Annual subscription price: \$39.95. 7. Complete mailing address of known office of publication: 555 12th Street, Suite 1100, Oakland, CA 94607. 8. Complete mailing address of the headquarters or general business offices of the publisher, editor and managing editor: Publisher: Daniel Driscoll, 555 12th Street, Suite 1100, Oakland, CA 94607. Editor: Frank Parisi, 555 12th Street, Suite 1100, Oakland, CA 94607. Managing Editor: Jennifer DeGraff, 555 12th Street, Suite 1100, Oakland, CA 94607. 9. Owner: International Data Group, One Center Plaza, 15th Floor, Boston, MA 02116. 10. N/A. 11. N/A. 12. N/A. 13. Extent and nature of circulation given in this order, number of average copies each issue during preceding 12 months followed by actual number of issues published nearest filing date: A. Total no. of copies 160,615 148,607. B. Paid and/or requested circulation 1. Paid/Requested Outside County Mail Subscriptions: 52,621 49,653. 2. Paid in County Subscriptions: N/A. 3. Sales through dealers and carriers, street vendors and counter sales: 40,200 35,850. 4. Other Classes Mailed Through USPS: N/A. C. Total Paid and/or requested Circulation: 92,821 85,503. D. Free distribution by mail: samples, complimentary and other free copies: 264 231. E. Free Distribution Outside the Mail (Carriers or other means): 33 G. F. Total Free Distribution: 297 231. G. Total distribution 93,118 85,743. H. Copies not distributed: 67,497 63,164. Percent paid and/or Requested Circulation: 99.68% 99.73%. I. I certify that the statements made by me above are correct and complete: Daniel Driscoll President/CEO.

STAR WARS

Everything you wanted . . . and more!

Vintage is back, with an all-new collection — five of your favorite action figures in authentic Kenner®-style packaging!

And here's the best part: collect all 5 and mail in your proofs of purchase to receive the ultimate tribute figure, a character who is literally one with the Force™! Go online for more details — trust us, this is one figure you cannot miss!



Kenner

Since When Do Cowboys Scream?

SCREAM, WILHELM, SCREAM!

In *Return of the Jedi*, during the celebration on Coruscant at the end, I heard one of those death cries you hear when a guy falls from something high. Why is this?

—Dillon Mansel, Walls, MS

That distinctive "death cry" you heard is in fact the same one you've heard in many other movies, including every film in the *Star Wars* saga and even the *Star Wars Holiday Special*, although we don't know why it's used during a celebration of all things.

The inimitable scream was recorded for a scene in the 1951 movie *Distant Drums*, during which a poor chap is chomped on by an alligator and dragged underwater. The recording—archived and actually labeled "man getting bit by an alligator"—would be used in a number of films during the '50s, most notably the 1953 western *The Charge at Feather River*, in which a character named Wilhelm gets shot in the leg by an arrow and unleashes an agonized cry of pain.

Popping up sporadically over the following years in such films as *Them!* and *The Wild Bunch*, the scream eventually caught the attention of sound designer Ben Burtt. While creating sound effects for *Star Wars*, Burtt lent the cry, which he christened the "Wilhelm Scream," to the stormtrooper Luke blasts from across a chasm inside the Death Star (right before swinging Leia safely across). It was also used in *The Empire Strikes Back* when Chewbacca tosses a stormtrooper from the carbon-freezing platform, and in *Return of the Jedi* during the battle on Jabba's sail barge. Skywalker Sound subsequently inserted the Wilhelm Scream into all three of the prequel trilogy films, as well as the *Indiana Jones* trilogy and *The Young Indiana Jones Chronicles* TV series.

Other sound editors and directors have caught on and inserted the famous wail into their films, resulting in a big film-industry in-joke of sorts. If you listen closely you'll hear it gracing all sorts

of deaths and injuries in movies such as *Batman Returns*, *Reservoir Dogs*, *Toy Story*, *Sin City*, *Kill Bill: Vol. 1*, and *Spider-Man*, just to name a few. Peter Jackson's tossed it in many of his films, including the *Lord of the Rings* trilogy and, most recently, *King Kong*.

Ironically, no one knows for certain whose vocal chords provided the legendary wailing. After

in almost every movie. He lost his arm to Count Dooku in Episode II, his other arm and legs to Obi-Wan in Episode III, and then his arm again to Luke in Episode VI. May the Force be with Insider!

—Melissa Moore, via Internet

Thanks, Melissa, we're happy to have you on board! We agree—it seems like every time you turn around, Anakin is popping limbs like the Black Knight in *Monty Python and the Holy Grail*. You would think that, being the Chosen One, he'd be a little more adept at keeping himself, er, together.

But for all his talents Anakin also possesses a couple of fatal flaws—rash overconfidence combined with an aggressive disposition—hence his injuries. His mad dash to take on Count Dooku in *Attack of the Clones* without the help of Obi-Wan results in his first dismemberment, and the case could be made that, had he waited to fight Dooku together with Obi-Wan, the outcome would've been far different. During his fight against Obi-Wan on Mustafar, Anakin is consumed by rage and overestimates his abilities. He foolhardily tries to attack his former Master, who clearly has the advantage of higher ground, which costs him three more of his biological appendages.

The very traits that landed Anakin into so many compromising situations are the same ones that get Luke dismembered in *The Empire Strikes Back*. Along with the sandy-colored locks, blue eyes, and dashing good looks, Anakin passed his penchant for petulance on to Luke, who prematurely rushes to face Vader on Bespin and gets his hand lopped off in return for his recklessness. When it comes to remaining intact, it seems those Skywalkers have plain ol' rotten luck. However, the Jedi warned against giving in to anger with good reason, and if there's a lesson to be gleaned, it's this: don't lose your head during a lightsaber duel.



conducting some research, Burtt determined the most likely culprit to be Sheb Wooley, who had a part in *Distant Drums* and recorded additional vocals for it. A list of films that feature the Wilhelm Scream can be found at http://en.wikipedia.org/wiki/List_of_films_using_the_Wilhelm_scream. A few years ago, the "M," Pablo Hidalgo, strung together a hilarious slew of film clips featuring the scream at http://download.theforce.net/video/wilhelm_48mb.mov.

GIVE THAT ANAKIN A HAND!

I love your magazine and have been a *Star Wars* fan ever since I saw *Attack of the Clones*. But now I'm wondering why Anakin loses his limbs

SINGERS, CLONES, AND ROCKETMEN

Back in the late 1960s and '70s, there was a band called Commander Cody and His Lost Planet Airmen. They sang the song "Hot Rod Lincoln." Did the character Commander Cody in *Revenge of the Sith* get his name from this long-lost band? Thanks a bunch, and *Insider* rocks!
—Nate the Jedi Knight, via Internet

Not exactly, Nate. Both the band and the character from *Revenge of the Sith* were given the name Commander Cody as an homage to Commando Cody, the hero in a couple of old sci-fi serials titled *King of the Rocketmen* and *Radar Men from the Moon*. It is well known that Saturday matinee serials were a source of inspiration for George Lucas; therefore it's fitting that he named his clone trooper after Cody, who wore a full facemask and zoomed around with a jetpack strapped to his back just like a certain bounty hunter we know and love. As an aside, Commando Cody was also the visual basis for the titular protagonist in Dave Stevens' comic book, *The Rocketeer*.

WAS OVERCONFIDENCE HIS APPRENTICE'S DOWNFALL?

Why does it take Darth Sidious so long to figure out that Anakin is in trouble on Mustafar? Why doesn't he just go there with him in the first place?

—Tyler Townsend, via Internet

We don't know if you noticed or not, but Sidious, who hadn't seen much action for quite a few years, has bigger fish to fry dealing with Yoda, who happens to be the ultimate Jedi Master. You'll notice that once his fight with Yoda is over, he senses Anakin's distress on Mustafar and immediately leaves to help him. As for why he chooses not to accompany him in the first place, dispatching a few stragglers from the Trade Federation was small game and didn't require the attention of the newly crowned Emperor. Plus, Sidious didn't count on Obi-Wan surviving Order 66, much less discovering Anakin's whereabouts. Even if he did know Obi-Wan was gunning for Anakin, he had too much confidence in his young, powerful apprentice's abilities to let it worry him too much.

MYTHOLOGY MIX-UP

I just received my copy of *Insider* 85, and it is, as always, absolutely fantastic! I love the article about the Episode III DVD release, and I love the Darth Vader short story. I was reading the article about Peter Mayhew's naturalization as a U.S. citizen when I spotted a mistake: You say that a Minotaur has the head of a man and the body of a bull. It should read the other way around; the Minotaur had the body of a man and the head of a bull. As a fan of not only Star Wars (the greatest movies ever) but also Greek mythology, I just could not let that one slide. Keep up the great work!
—CJ Levine, Pittsburgh, PA

Thanks for enjoying the magazine, CJ! Agreed—"Two-edged Sword" was indeed mega. We know we're not alone when we say that the concept of Vader using clones of one of Palpatine's hands as sparring partners was a pretty wild one. It was also cool to witness Vader's emotional scars resulting from his falling out with Obi-Wan Kenobi, along with his feelings of awe and mistrust for Palpatine. Hats off once again to Karen Traviss!

As for your eagle-eye observation, all we can say is, "You got us!" Thanks for clearing up the mistake for our fellow fans!

YOU SAY IT'S YOUR BIRTHDAY! IT'S MY BIRTHDAY TOO, YEAH!

Because they would have had the same birthday, how could Luke and Leia not have realized

that they were twin brother and sister before *Return of the Jedi*?

—David Brown, Glenview, IL

Well you see, David, the reason why...it's like this...what happened was...umm...Maybe they were never together at birthday time? Or birthdays aren't celebrated in that far away galaxy? Or....

THE LOST SOUNDTRACK... KIND OF

First and foremost, I want to say that you guys do a great job! I love the magazine! I'm still not used to the new format, but I still read every issue from cover to cover. When finished, I pick up a Star Wars book and wait until the next issue comes out.

QUESTIONS ABOUT STAR WARS TO KEEP YOU AWAKE AT NIGHT

In *A New Hope*, Vader says, "There'll be no one to stop us this time." Who stopped them the last time, and from doing what?

—Theresa Phillips, North Largo, FL

How much is a Republic credit worth in U.S. currency?

—Paul Taylor, Orange TX

Why didn't Owen and Beru recognize C-3PO in *A New Hope*? He used to live with them!

—Paul Judge, Australia

I've been a fan of Star Wars since I was five years old (1977), and I have been collecting since about 1999. My favorite areas of collecting are Star Wars LEGO puzzles, and books (three of which, *The Quotable Star Wars*, the *Star Wars Encyclopedia*, and *Star Wars: From Concept to Screen to Collectible*, are all by Steve Sansweet). I also have various music CDs and video games.

The reason I'm writing is that in *Scouting the Galaxy* in Issue 83 someone inquired about other soundtracks like the one for the *Shadows of the Empire* video game. Well, I'm here to say, "There is another." Back in 2000, LucasArts released a game for the PlayStation called *Star Wars Demolition*. I found out that you could actually put this game into a normal CD player and listen to music from the game, which includes the popular tune from the Mos Eisley cantina. Even though it's not a standalone soundtrack, it's still very cool.

—Dan Eads, Port Angeles, WA

Thanks a lot for enjoying the magazine so much, and a double thanks for sharing your discovery about the "hidden" soundtrack. We really like hearing from our readership about these types of Easter Eggs, especially when it's something as cool as this. If anyone else has found a similar treasure, whether it's in the DVDs or in other video games, let us know about it so we can share it with the rest of the *Insider* community.



Drop us a line at comlink@insider.starwars.com or send us a letter to Comlink, P.O. Box 23500 Oakland, CA 94623-2350

Revenge of the Sith Scores in Awards Season

PLUS, UNCLE OWEN REMEMBERED

SITH VOTED PEOPLE'S FAVORITE

The people have spoken by giving *Star Wars* top honors at the 32nd annual People's Choice Awards held at the Shrine auditorium in Los Angeles. *Star Wars: Episode III Revenge of the Sith* was voted Favorite Movie and Favorite Dramatic Movie of 2005 by online voters, and Harrison

Ford was on hand to present the awards to George Lucas. "I'm not a big favorite with the critics," Lucas said after accepting the award, "but who listens to them? The reason I make films is for you. The audience rules!" Congrats, George, and to everyone involved!

ILM WINS BIG DOWN UNDER

Score yet another victory for the talented folks at ILM, who were lauded for their stellar special effects work on *Revenge of the Sith* with the Best Feature Film Visual Effects award at the annual Australian Effects and Animation Festival (AEAF). The ceremony was held in Sydney, Australia, with ILM's Jonathan Harb accepting on behalf of the visual-effects powerhouse. (See the feature article "Setting the Scene" on page 46.)

GOLDEN SATELLITE AWARDS GO TO SITH FOR SOUND AND VISUALS

Star Wars: Episode III Revenge of the Sith also won the Golden Satellite Awards for Best Visual Effects and Best Sound (mixing and editing) in Los Angeles on Saturday, December 17. Congratulations to John Knoll, Roger Guyett, Rob Coleman, and Brian Gernand for excellent visual effects work, and Tom Myers, Christopher Scarbosio, Paul Brincat, Andy Nelson, Ben Burt, and Matthew Wood for awesome sound design!



George Lucas accepts the People's Choice Award.

PHIL BROWN BECOMES ONE WITH THE FORCE

Phil Brown, known to *Star Wars* fans as Luke Skywalker's Uncle Owen, died on February 9 after a long illness. He was 89. He lived a fascinating, and at times harsh, life and is survived by his wife and son, as well as two grandchildren and a great grandchild.

Born in Cambridge, Massachusetts, Brown graduated from Stanford University before moving to New York, where he joined the Group Theater in 1938. His first job was as a dancer in the Broadway play *Everywhere I Roam*. The role as well as his political and humanitarian beliefs led to a part in a cabaret which helped send medical supplies to Loyalist Spain, and a job stage managing a meeting for Russian War Relief that was held in Madison Square Garden.

When the Group Theater dissolved in 1941, Brown relocated to Los Angeles to work in motion pictures. In Hollywood, Brown and other former Group Theater members established the Actor's Laboratory, where he also served on the board of directors. He directed plays based on the works of Arthur Miller and Arthur Laurent as well as dozens of other productions. After a brief return to Broadway to perform in *The Streets Are Guarded*, Brown relocated to London to perform Tennessee Williams' *The Glass Menagerie* before returning to Hollywood, where he helmed 1951's *The Harlem Globetrotters*.



At the time, the Cold War was in full swing, America was in the grip of anti-Communist hysteria, and as a result, the House Un-American Activities Committee was investigating Hollywood. In what was essentially a modern-day witch hunt, numerous writers, actors, directors, artists, and intellectuals suspected of having leftist views were persecuted as Communists or Communist sympathizers based on questionable evidence at best. Hundreds in the entertainment industry were

blacklisted, and many left America to live and work abroad. Because of some of his views and associations, Brown was labeled a "Red" and blacklisted from Hollywood. Shortly after, he relocated to London with his wife, Ginny, and their two sons, where he acted in and directed a number of plays, television shows, and films in England, Spain, Yugoslavia, France, and Sweden.

In 1976, George Lucas was in London casting *Star Wars* and picked Brown for the part of Uncle Owen. Having traveled extensively, Brown was excited to be filming in Tunisia and was delighted to work with the talented cast and crew. Although a small role, it is the one Brown is most famous for, and Brown was touched by fans' devotion to the films, attending many conventions until his failing health forced him to retire.

ILM RECEIVES NATIONAL TECHNOLOGY MEDAL

George Lucas and ILM President Chrissie England accepted the National Medal of Technology on behalf of ILM, the first entertainment company to receive such an honor, at the White House on February 13. President George W. Bush presented the award, which was established by Congress in 1980 to honor innovators for their contributions to the country's economy and living standards.

CLONE WARS' TARTAKOVSKY TO DIRECT DARK CRYSTAL SEQUEL

In a one-two punch, not only has it been announced that a sequel to The Jim Henson Company's magical movie *The Dark Crystal* is in the works, but also that it will be directed by Genndy Tartakovsky, whose art direction gave the *Star Wars: Clone Wars* animated micro-series such a distinct look and feel. Orphanage Animation Studios, which Tartakovsky recently joined, will be handling the film's CG animation, which will be blended with the same type of live-action animatronics that was used in the first movie.

"The original film remains a classic, and it's an honor to add *Power of the Dark Crystal* to our strong family line up," said Executive Producers Ralph Kamp and Louise Goodsill of Odyssey Entertainment, the distributors of the



Queen Kira from *Power of the Dark Crystal*

MACE WINDU GETS HIS FEET WET

Samuel L. Jackson joined fellow *Star Wars* alumni Alec Guinness, Harrison Ford, Billy Dee Williams, and special effects wiz Dennis Muren in having his hand and foot prints adorn the front of the world-famous Grauman's Chinese Theater in Los Angeles. The critically acclaimed actor, who has appeared in nearly a hundred films, has garnered awards from the New York Film Critics Circle and the British Academy of Film and Television Arts, along with Best Supporting Actor Golden Globe and Academy Award nominations for his role as Book

film. "With Genndy and Orphanage Animation Studios joining The Jim Henson Company, the final creative elements are in place."

Said Tartakovsky: "The original *Dark Crystal* was one of the most inspirational and imaginative pictures of its time, so it's a real honor for me to be able to bring the world of *The Dark Crystal* to a whole new generation." *Power of the Dark Crystal* takes place hundreds of years after the events of the first film.

CLONE WARS WINS ANNIE AWARD

Star Wars: Clone Wars II Chapters 21-25 won the award for Best Animated Television Production at the 33rd annual Annie Awards. Held every year, the Annie Awards are given to recognize animated series and feature films for excellence in a number of categories. The final five episodes of the *Clone Wars* animated series, which lead right up to the events of Episode III *Revenge of the Sith*, beat out fellow nominees *The Batman*, *My Life As A Teenage Robot*, *Foster's Home for Imaginary Friends*, and *Avatar: The Last Airbender*. Both parts of *Clone Wars* have also won Emmy awards.

NATALIE PORTMAN NAMED SHOWEST'S FEMALE STAR OF THE YEAR

ShoWest named Natalie Portman female star of the year and gave her an award during the ShoWest theatrical exhibitors convention's closing-night ceremony in Las Vegas on March 16. Portman began winning fans at the age of 12 when she starred opposite Jean Reno in Luc Besson's tension-fraught thriller, *The Professional*, and has gone on to woo fans and critics with her captivating performances in such films as *Cold Mountain*, *Garden State*, *Closer*, and of course, the *Star Wars* prequels. Mitch Neuhauser, co-managing director of the event, praised Portman's "unique ability to draw deep emotion from audiences." Her latest film, *V for Vendetta*, opened in theaters March 17, and she will star in the upcoming *Goya's Ghosts*, a biopic of Spanish painter Francisco Goya, later this year.



actor," said Jackson. "You sort of stop to pause and say to yourself, 'Wow, you're in a very elite club.' Way to go, Sam!"



TOY OF THE YEAR AWARD GOES TO LEGO STAR WARS

The LEGO *Star Wars* line of toys was given the Toy of the Year award for Best Activity Toy. "The line combines the excitement of the *Star Wars* films with the familiarity and fun of the LEGO play pattern and became one of the most sought-after toys in 2005," says Michael Moynihan, senior director of marketing, LEGO Systems. "We're especially proud to deliver this honor to our partners at Lucasfilm in honor of the final episode in the *Star Wars* saga."

Star Wars was the first property to be licensed by LEGO, and since its 1999 debut, the line has produced dozens of imaginative and innovative vehicles, locations, and scenes that have been re-created in the inimitable LEGO style. Lucasfilm and LEGO recently announced the continuance of their partnership through 2011, and details to a sequel of the wildly popular *Star Wars* LEGO video game were also recently unveiled.

STAR WARS ARTIST RELEASES MOVIE

Matt Bush's illustrations have graced a large number of *Star Wars* book covers and posters, and now the artist is moving to the screen with the DVD release of his first movie, *Conjure*. The supernatural thriller was written, produced, and directed by Bush, who plays himself in the film, and also stars fellow artist Sarah Wilkinson. C-3PO, Anthony Daniels, has a cameo in the film, which is distributed by Razor Digital Entertainment.

of Ezekiel—quoting triggerman Jules in Quentin Tarantino's *Pulp Fiction*. His performance in Spike Lee's *Jungle Fever* earned him the Cannes Film Festival's first and only award for Best Supporting Performance. The ceremony, during which Jackson pressed his hands and feet into wet cement, was held in front of the famous theatre—where *Star Wars* premiered in May 1977—on January 31. "It's an awesome sort of experience, the kind of thing you don't really think about as a young actor," said Jackson. "You sort of stop to pause and say to yourself, 'Wow, you're in a very elite club.' Way to go, Sam!"

Remembering David Tomblin

INSIDER LOOKS BACK AT THE LIFE OF 1ST ASSISTANT DIRECTOR DAVID TOMBLIN.

By Brandon Alinger

The name of David Tomblin, who died last year at the age of 74 after a nine-month struggle with cancer, should be familiar to many *Insider* readers as it appears in the credits of no less than five Lucasfilm productions. As 1st Assistant Director on *The Empire Strikes Back*, *Return of the Jedi*, and the *Indiana Jones* trilogy, Tomblin was an invaluable member of Lucasfilm's all-star production team during the 1980s.

By the time he joined the *Empire* production team in 1978, Tomblin had been working in the industry for more than 30 years. He began his career at the age of 14 as a production runner at the British National Studios in Borehamwood, which would later become EMI-Elstree Studios—home to all of the early *Star Wars* and *Indiana Jones* films. After a stint in the Royal Marines in the late 1940s, Tomblin returned to the industry as an Assistant Director for television programs. In the 1960s he began working in feature films, making his mark on classics like the 1963 thriller *The Haunting*. It was around this time that Tomblin teamed up with close friend and respected actor Patrick McGeehan to create *The Prisoner*. This clever show was considered ahead of its time and today is regarded as a television classic.

Tomblin interviewed with George Lucas for the position of 1st AD on *Star Wars* but wasn't selected. "I looked at him. He looked at me. And I didn't get the job," Tomblin said later of this initial encounter with Lucas, which was documented in the book *The Making of Return of the Jedi*. It was Irvin Kershner who, after being hired to direct *The Empire Strikes Back*, brought Tomblin into the Lucasfilm family. "[In 1976], I went to London to shoot the beginning scenes for *The Return of a Man Called Horse*. I hired David for the weeklong shoot. I was so impressed with his knowledge and abilities that I decided to use him whenever I could," Kershner remembers. "I talked to Lucas about him, and also told [Steven] Spielberg of David's qualities. Of course, they both began to use his services in their ongoing productions."

Tomblin's primary responsibilities as 1st Assistant Director were to help the director in realizing his vision, while ensuring that the production kept moving forward. He was responsible for having all the actors and technicians



Tomblin shares a dance with our favorite protocol droid on the set of *The Empire Strikes Back*.

on set when they needed to be, and directing the background action. On a film the size of *The Empire Strikes Back* or *Return of the Jedi*, this was a mammoth task, but Tomblin was always up to the challenge. Producer Howard Kazanjian, who worked with Tomblin on both *Raiders of the Lost Ark* and *Jedi*, remembers him fondly. "He was kind of the glue that kept everybody in tune and sent them in a particular direction. He was the guy that led the company."

Tomblin was a man of large stature, an attribute that was very useful when trying to organize such a large crew. "David had a presence about him—not only was he tall and big, but he was also commanding. He had a good voice, so he didn't have to use the bullhorn all the time," recalls Kazanjian. Actor Warwick Davis, who played Wicket the Ewok in *Jedi*, has similar memories. "From a professional point of view, a 1st AD has to be commander of his crew and his set on a film, so you have to have a certain air of authority and a certain tone about you that demands that respect from the crew. David had

a wonderful way about him; he would manage to motivate a crew in such a way, but he was a gentle giant. He was a very big man, but very, very nice. He was an integral part of the good time and the enjoyment that I had on that picture."

Tomblin enjoyed the energy of a working film set. In *The Making of Return of the Jedi*, he said, "I don't sit down much between the time a movie starts production and the time it finishes, and I look at my watch every 11 seconds." Kazanjian remembers him as always on the go: "David was not one to spend a lot of time in the office, other than in preproduction. He left that to his assistants. Many 1st ADs will go into the office and speak with their assistants, spend a lot of time with them. David kind of left that all to them."

Some *Star Wars* fans will best remember Tomblin as the writer and director of the now-legendary short *Return of the Ewok*, starring Warwick Davis. As if leading the entire company through the production of *Jedi* wasn't enough, Tomblin also put a great deal of time into writing



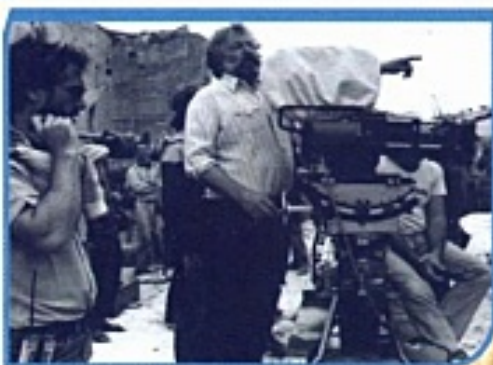
Left: David Tomblin with his wife Denise and daughter Lisa on the set of Beyond the Horizon circa 2005. Above: ready on the set with George Lucas. Below: Tomblin is seen clowning around with Carrie Fisher on the set of Empire in this candid shot. Below Left: Shooting on location in the desert.

and shooting the short film, which was originally intended to be a promotional piece though it was ultimately never completed. "David really is most responsible for the script. He would wake up in the middle of the night having ideas about this and scribble them down," recalls Davis. In addition to having a cameo in the short, Tomblin also provided a number of the voices, including that of Darth Vader. The fact that Tomblin would take on such an ambitious side-project is a testament to his enthusiasm for the job. "I haven't come across a 1st AD [like him] since. He not only commanded the respect of the crew so wonderfully, but he also cared about what he was doing; he was passionate about having the film made," says Davis.

In 2003, the British Academy of Film and Television Arts presented Tomblin with The Michael Balcon Award for Outstanding British Contribution to Cinema. It was a great honor

from his colleagues, many of who considered him the finest Assistant Director in Great Britain if not the world.

Tomblin worked up until the time of his death on an as-yet-unreleased film called *Beyond the Horizon*. A number of *Star Wars* veterans attended his funeral, including special-effects supervisor Kit West and camera operator Peter MacDonald. He is survived by his wife and four children, two of whom are currently working in the British film industry, where he will always be fondly remembered.



Alien Encounters: The Makeup Of Revenge of the Sith

By Joe Nazzaro

WITH Hollywood's ever-increasing reliance on digital effects, it was heartening to see that one of the three films nominated for this year's makeup Oscar was *Star Wars: Episode III Revenge of the Sith*. Makeup Supervisor Nikki Gooley was fast asleep at home in Sydney, Australia when Lucasfilm's Lynne Hale called bearing the unbelievable news that she was half of the nominated team. "Lynne called at about 1:30 in the morning and was jumping up and down on the other end of the phone," Nikki laughs. "She was very excited." Not only was the makeup nomination a first for a *Star Wars* film, but also for the veteran makeup designer. "It was pretty amazing," she recalls, "I didn't quite believe it at first. It was something I never thought would happen and now, suddenly, it had."

Gooley had just finished work on the fantasy film *Peter Pan* when she was asked to tackle the 'straight,' or non-prosthetic, makeup on *Revenge of the Sith*, and wasn't about to turn down the final *Star Wars* movie. A film purist, Nikki was concerned about the challenges in shooting with High-Definition. "We were going to be shooting in HD, which was an interesting process. Call me old fashioned, but I love the texture of film and I don't think you get the same texture with HD even when it's transferred over. Having said that, the look they gave *Star Wars* was phenomenal." Shooting in HD, however, did push Gooley to be inventive when designing *Sith*'s makeup. "With HD, you have to be subtle but strong enough, so it was a really fine balance that we had to come up with between what you'd do on film and what you'd do on HD."

Such subtlety was integral not only to accommodate the technical differences of shooting in HD, but also to age the film's characters without going over the top. "The characters needed a certain maturity," explains Gooley. "We needed to give them a sophisticated look because it was meant to be years later, even though we weren't using old age makeup or making them look too made up. The textures and costumes were so amazing, and we were able to get a little grimy with Hayden Christensen's makeup as well, because he was turning to the dark side and had to look frightening without being too theatrical about it."

For Padmé, Gooley tried to bring a certain maturity to the character as well as a classic look. "We didn't want it to look too fashionable, because it would date too quickly, so that was interesting, trying to give Natalie classic beauty, as well as something that was not going to date. I also tried to give her a pregnant glow,

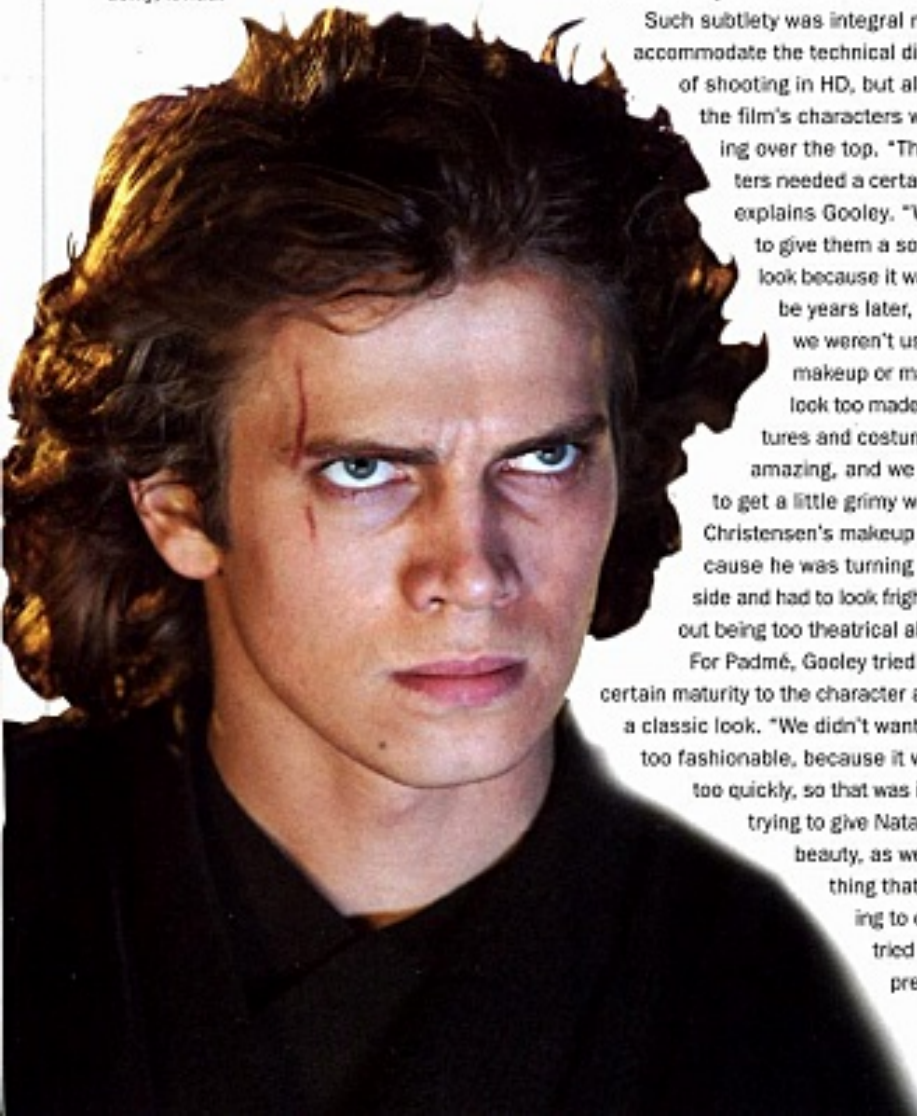


without being too 'makeupy,' but at the same time she had to look older and just as beautiful, so that was a challenge," Gooley explains. "But Natalie is gorgeous, so I didn't really have to do that much to her. I also wanted her to look real. In the other films, she had an artificial look as a Queen or Senator, so it was almost a coming home for her in terms of being a pregnant wife rather than a stiff Queen."

Summing up her work on *Revenge of the Sith*, Nikki Gooley believes she was able to bring a certain natural quality and maturity to the movie. "It's a modern slant on a classic look, but without being too fashionable. Everything had to look real. So I'm happy with the way that I was able to help the characters mature and look realistic, and also, just to be part of the team on such a great, classic piece of movie history."



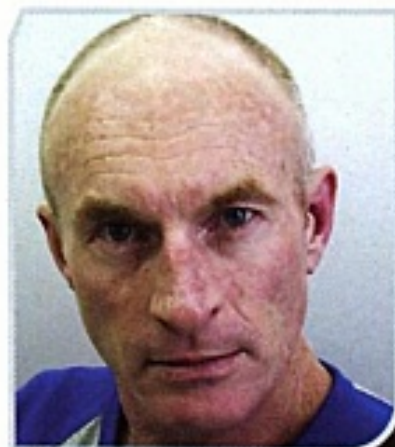
Nikki Gooley working behind the scenes on *Revenge of the Sith*



For Creatures Supervisor Dave Elsey, a life-long *Star Wars* fan who made up the other half of the nomination, the Oscar nod came as a bit of a shock. "When we came on to the project," Elsey recalls, "we were told there wasn't going to be a prosthetic makeup department, but we ended up doing a ton of work. I'm so proud that it's been recognized because a *Star Wars* film has never been nominated in this category before, which is amazing when you think of the other makeup artists who have worked on *Star Wars*, most of whom are heroes of mine. I was actually surprised to hear that Stuart Freeborn was never nominated for Chewbacca, Yoda and all the other characters that he built."

One of the characters that Elsey's team had to create was young Tarkin, who makes a fleeting appearance near the movie's end. "When I went to the first meeting with George Lucas and Rick McCallum I said, 'Listen, I hear Tarkin is in this; how are you going to do it?' and they said, 'Well, we're either going to completely build him in CG, or we're going to cut [Peter Cushing's] head out of a *Frankenstein* movie and put it onto somebody else's body.'"

But Elsey had something quite different in mind. "I said, 'We can do this with makeup,' and nobody was really hot on the idea, but finally they said, 'Okay, so who would play him?'" As far as Elsey was concerned, there was no question: It had to be actor Wayne Pygram, who played the character of Scorpius on *Farscape*, a science-fiction drama Elsey worked on before *Sith*. "With the big cheekbones and everything else, Wayne resembled Peter Cushing," recalls Elsey. "He used to come over and watch Peter Cushing movies with me and was very good at imitating Cushing's poses and mannerisms. I said, 'It's got to be Wayne Pygram.'"



The producers agreed to get Pygram in for a makeup test, and would consider recreating Tarkin using prosthetics if it worked. "We had two weeks to do the test, and I originally thought all I had to do was put a tip on his nose, add some cheekbones, and the rest could be done with a wig, but when I put Wayne's life cast next to a life cast of Peter Cushing, I realized that there were some specific areas that were going to make the makeup difficult to do." Making matters even tougher, Pygram's physique had changed since Elsey had last seen him. "Wayne had always been deathly thin, but when he came back from his trip to America, he was the biggest I had ever seen him. Fortunately, Peter Cushing had such amazing cheekbones that if you put them on anybody, they would look a lot thinner." Since using prosthetic makeup for Tarkin was Elsey's suggestion, his team did a quick test consisting of a chin piece, cheeks and nose. "We showed it to George



Dave Elsey and his team used prosthetic makeup to turn Wayne Pygram (above, inset) into Tarkin.

Lucas and Rick McCallum, who said 'Perfect. We'll get in touch with Peter Cushing's estate and make sure it's okay.'"

Though Tarkin only appeared in *Revenge of the Sith* very briefly, the experience of recreating such an iconic character that would bridge the two trilogies was an exhilarating one for Elsey. "The thing is, there was never any doubt that Tarkin was only going to be there for that one second," says Elsey, "but it was going to be such a cool fan boy moment for people who knew about it." ☺



Galactic denizens courtesy of Nikki Gooley and Dave Elsey.

GROUND

By Frank Parisi; photos by Tina Mills, Richard Barnes, and Eugene Wang

Deriving its name from the long-closed military hospital that once stood in its place, the Letterman Digital Arts Center (LDAC) is located in the Presidio of San Francisco, a national park and once the site of a military base as well as the 1915 Panama-Pacific International Exposition. More than five years went into the design and development of the facility, which is now the home of three branches of the Lucas empire: Industrial Light & Magic, LucasArts, and Lucasfilm. Around 1,500 employees work within the 23-acre campus, 17 of which are public park space, while

the remaining six acres house four low-rise brick and stucco office buildings designed to honor the Presidio's history and blend harmoniously with the rest of the buildings occupying the park.

LDAC features the entertainment industry's largest computer network, complete with high-performance processors and massive data storage, resulting in a state of the art "virtual studio" that allows artists from both the film and gaming divisions to seamlessly and simultaneously develop and share technology internally and throughout the world. The campus



Every single room in the facility was conceptualized digitally and rendered before being constructed. George Lucas oversaw the entire process, much like he does with his films, personally directing the design.



The THX-certified screening room seats 298 people, has a 49-foot by 21-foot screen, and can project both film and digital. Two additional 65-seat theaters are used to view dailies, visual effects, and digital color timing.



The 300-seat dining commons offers views of several Bay Area landmarks, such as the Golden Gate Bridge and Palace of Fine Arts.

BREAKING

also houses digital editing suites, training centers where artists can hone their skills, and a 34-camera image capture studio, with a 1,600-foot stage, 3-D photography rig, and 180-degree bluescreen.

The campus also boasts environmentally sustainable design and 80 percent of the material from the demolished hospital—items such as steel, concrete, and asphalt—was recycled. To conserve energy and water, the buildings feature energy efficient elevators and raised floors that not only house wiring but also distribute air from the outside. Operable windows

take advantage of the Bay Area's temperate climate to maximize natural sunlight and ventilation while reducing further energy usage.

Traffic around the site is minimized, thanks to underground parking. Employee amenities include a dining commons, fitness center and day-care center. Maintaining its legacy as a public recreation area, the park offers a creek and lagoon, fountain, sitting areas, walkways and gardens, all of which are open to the public.



The Letterman Digital Arts Center is a veritable museum. Props like this T-Rex from *Jurassic Park* are common sights as are models, props, concept art, and matte paintings from countless films.



The lobby features a statue of Wm. O'Brien, the granddaddy of visual effects, whose groundbreaking stop-motion animation on the original *King Kong* galvanized generations of effects artists.



This innocuous-looking glass door, on which is stenciled "The Kerner Company Optical Research Lab," was part of ILM's low profile when it was located in San Rafael's industrial zone. It has been transplanted to the LDAC and bolted to a wall.

Living Art



George Lucas and Lawrence Halprin

Handpicked by George Lucas to design LDAC's 17 acres of park space was legendary landscape architect Lawrence Halprin, whose previous work includes San Francisco's Justin Herman Plaza and Ghirardelli Square, the Franklin Delano Roosevelt Memorial in Washington, D.C., and the Ben Yehuda mall in Jerusalem. A devout admirer of nature, Halprin knew that a 1,500-car parking lot would have to be underground to make space for lush greenery, hills, trees, walkways, promenades, a garden folly, a pond, and a fountain, creating an amazingly serene setting.

How do you define landscape architecture?

I would define it as a new art form that uses the tools of the environment—both nature as it exists and the city—to create a place that enriches people's lives on a creative level.

How did you like working with George Lucas?

George and I worked very nicely together. We had a wonderful, creative time together, and I think it shows in what we ended up with. It particularly shows when I go out there and watch people and little kids enjoying it.

Do you have a philosophy that permeates all of your projects and that you brought to this one?

It's a place where both the city and nature can interact. I always try to make those two work together. If I'm doing it right, if I can get them to be complementary, then I've achieved what I'm trying to do.

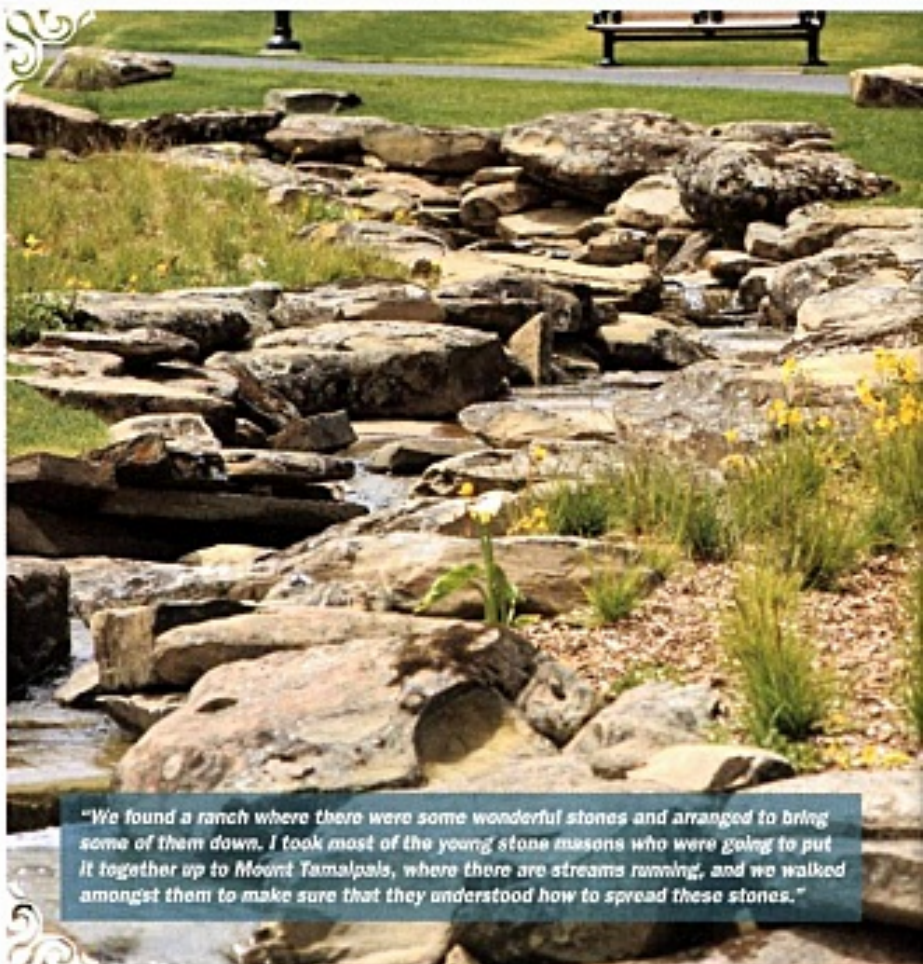
What were some of the biggest challenges?

Well, the biggest challenge was: what to do about the cars. This is a national park and a great garden, and it would be destroyed if we had all these cars. Right at the beginning, I said to George, "How about we put them underground and get them out of the way," and having started that, we could go on creating because the cars became part of the resources instead of an annoyance.

We also made sure that every view was preserved. Very often, buildings form a wall in the environment; here they don't because we broke them in half so you can always look between the buildings and see these views, and they were carefully set up that way.

How does it make you feel to watch people enjoying areas you designed? It makes me feel joyous.

After designing landscapes for over 50 years, is nature still a mystery? Mysterious in the sense that we have a psychological relationship to it that is overwhelming. Most of the time, it leads you to understand—very carefully. If you immerse yourself in it—why things are the way they are. I'm constantly both mystified and informed by nature.



"We found a ranch where there were some wonderful stones and arranged to bring some of them down. I took most of the young stone masons who were going to put it together up to Mount Tamalpais, where there are streams running, and we walked amongst them to make sure that they understood how to spread these stones."

Halprin talks about some of the Letterman campus' notable features.



"The arches have ancient, almost archetypal shapes, and inside them are leaves—that brings together nature, artifacts, and urbanity all in one place."



"I got a call that said, 'We have a statue of Yoda that we want to give you for your place.' It's the same as the one in the LDAC fountain. I have a little exercise pool, and I put him at the end of it, and so every morning as I swim, I swim toward Yoda."



"The follies at the bottom give a sense of fantasy. We developed trails in a sense that induce people to walk, and we wanted something to be the focus of the walking, which is also an important creative idea—that you're really constantly in an art form."

COOLWATERS PRODUCTIONS LLC INVITES YOU ON A

GALACTIC CRUISE DREAM VACATION



The **FIRST** cruise EVER to cater to the fans of **STAR WARS™**!

7 NIGHTS! A MEXICAN RIVIERA CRUISE



Matt Sloan

who portrayed
JEDI MASTER PLO KOON™



Matthew Wood

who portrayed
GENERAL GRIEVOUS™



Jeremy Bulloch

who portrayed
BOBA FETT™



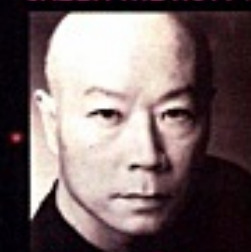
David Ankrum

who portrayed
THE VOICE OF WEDGE™



Dave Barclay

who portrayed
JABBA THE HUTT™



Kee Chan

who portrayed
SENATOR MALE DEE™

NOVEMBER 5th - 12th, 2006
SPACE IS LIMITED!

- IT'S A CONVENTION ON WATER
- ONE FREE AUTOGRAPH FROM ALL ATTENDING CELEBRITIES *
- 4 HOSTED COCKTAIL PARTIES WITH THE STARS
- EXCURSIONS WITH THE STARS *
- DINNER AT YOUR FAVORITE CELEB'S TABLE
- EVENT EXCLUSIVES
- LIVE COMEDY SHOWS
- FREE GALACTIC CRUISE T-SHIRT
- FIRST 50 PEOPLE TO BOOK GET A SPECIAL GIFT
- PRICING AVAILABLE FOR DOUBLE OCCUPANCY & SINGLE TRAVELERS *
- FAN FILM FESTIVAL ON BOARD
- **AUTOGRAPH SESSIONS**



**CALL FOR YOUR
TICKETS!**
1-800-414-5728

**PAYMENT
PLAN
AVAILABLE!**



WWW.GALACTICCRUISEDREAMVACATION.COM

WWW.COOLWATERSPRODS.COM

Cruise One is the EXCLUSIVE travel agency of The Galactic Cruise Dream Vacation 2006. Galactic Cruise Dream Vacation is owned and operated by Coolwaters Productions LLC and is in NO WAY affiliated with Lucasfilm LTD or any of its subsidiary companies. The actors involved in the cruise are independent contractors and are hired exclusively by Coolwaters Productions LLC for this event. Actors' participation can change due to professional commitments and/or severe illness. Coolwaters Productions LLC is in no way responsible for any cancellations by an actor. Prices for the cruise DO NOT include travel to the port of departure. For a full list of rules and regulations regarding the cruise, please visit the official web site.

How Can I Get Your Job?

INSIDER TALKS TO THE PEOPLE WITH THE COOLEST CAREERS

JOE CORRONEY: STAR WARS ILLUSTRATOR AND COMIC-BOOK ARTIST

What does a Star Wars illustrator do?

I work as a freelance artist full time and do work for hire, usually for publishers who have the Star Wars license. Sometimes I work directly with Lucasfilm on special projects.

How did you get the gig?

While in high school and college, I collected all of the Star Wars RPG books and miniatures, and right after graduating art school I sent the editors at West End Games my portfolio. Soon I got a phone call saying they wanted me to illustrate their books.

What are you currently working on?

A new comic-book series called *Spike vs. Dracula* for IDW Publishing, written by Peter David. Spike is a vampire from the *Buffy* and *Angel* TV series, so anyone who likes either show should enjoy this—lots of horror, humor, and action.

What does a typical workday consist of?

Drawing, drawing, and more drawing. I wake up, head straight to the studio, check my e-mails, and then dive into penciling, painting on the computer, or inking. I try to squeeze in meals and sometimes take a break to read, write, or play some video games. Lately, it's been *Battlefront II*. I love blowing up battle droids and stormtroopers.

What is the best thing about your job?

Getting paid to do what I love for a living: drawing Star Wars, drawing comic books, and having people enjoy what I'm creating.



The Great Remorse of Vader



What's one drag about your job?

Working so many long hours.

What's the coolest thing that's ever happened to you because of your work?

Having Lucasfilm purchase some of my original Star Wars artwork for George Lucas' collection last year. That was a really proud moment for me, because he's responsible for how I make a living in the first place.

If you could have another job, what would it be?

I love telling stories visually, and if I wasn't drawing or painting all of the time, I'd probably pick up the video camera and start filming and editing short films, documentaries, and music videos.

How can I get your job?

Talent only takes you so far, so you'll have to be at least as passionate about the material as I am and spend countless hours reading, thinking, watching, and dreaming about Star Wars.

What are your preferred tools of the trade?

A pencil and a Macintosh G5 computer that I use for coloring and working on compositions in Photoshop.

Can you talk a little bit about your piece "The Great Remorse of Vader"?

When asked to contribute to *Vader: The Ultimate Guide* last summer, my art director requested I depict Darth Vader in an unseen moment like a cut-scene from the films or the EU. I had just seen *Revenge of the Sith* and was struck by how the film allowed the audience to sympathize with Vader as a tragic character. I was also inspired to draw something that would capture elements of both trilogies.

Check out some of Joe's artwork on Star Wars and beyond at www.joecorroney.com.

STAR WARS INTERNATIONAL

PRESENTING THE BEST IN INTERNATIONAL STAR WARS GOODNESS

KUBRICKS SERIES 6 (2.5")

Series 6 of the Kubricks Star Wars series includes TIE Fighter Pilot, Luke Skywalker X-Wing Pilot, Wedge Antilles, Death Star Commander, Rebel Fleet Trooper, R4-M9, RA-7, Imperial Commander, and perhaps the scariest looking Kubrick yet, Grand Moff Tarkin. Price: Approximately \$8 each

REAL ACTION HEROES DARTH VADER (REVENGE OF THE SITH VERSION)

The most obvious difference you'll notice about the 12" ROTJ version of Darth Vader is the new, all-out grisly head sculpt, which depicts Anakin's burn scars in loving detail. The figure also features different armor sculpting and details from the first trilogy version. Vader includes five different interchangeable hands, soft vinyl-molded boots, an imitation-leather quilted bodysuit, a real fabric cape, a lightsaber, and a display stand. Price: Approximately \$165



NOT LIKE THE OTHERS

R2-Q2



Thank You!  Entertainment Earth
10th Anniversary
1996 - 2006

ENTERTAINMENT EARTH **EXCLUSIVE** 3 3/4-INCH SCALE ASTROMECH DROIDS



R3-Y2

R2-M5

R3-T2

R4-E1

R2-C4

R4-A22

R2-A6

R3-T6

R2-X2

GET ALL 10 ACTION FIGURES IN WINDOW PACKAGING FOR JUST \$74.99! ITEM# HS87055AA

**MINT
CONDITION
GUARANTEED**

**RISK
FREE
SHOPPING**

**HASSLE
FREE
90-DAY
RETURNS**



Entertainment Earth

www.entertainmentearth.com

Wholesale pricing available!

For wholesale pricing, personalized service and no allocations on thousands of items, contact EE Distribution at 1-818-255-0085 or e-mail sales@eedistribution.com. ©2006 Entertainment Earth, Inc. All rights reserved. Logos and items displayed may be trademarks of their respective companies. Product descriptions, items, specifications, case and set assortments, variations, prices, and ship dates are subject to change and availability without notice. Star Wars is a registered trademark of Lucasfilm, Ltd. All rights reserved. Used under authorization.

Order Now! 1-800-370-2320

General Grievous' Sweet Ride



Extreme gearheads and *Star Wars* fans alike who dream of having their own wheel bike just like General Grievous' may not have long to wait thanks to the makers of the Wheelsurf. Brazilian inventor Tito Lucas Ott spent 10 years developing the Wheelsurf, taking three years just to create the prototype. "It looks cool and draws a lot of attention; above all, it is fun to ride," Wheelsurf Sport Marketing Manager Lydia Kriek says. "Our Wheelsurf is a better fit for fun and leisure, though it's not quite as fast as Grievous' wheel bike."

The Wheelsurf may not have enough speed to outrun an angry Obi-Wan Kenobi and his trusty Boga, but the unusual vehicle can reach speeds of about 30 mph. It consists of both an inner and an outer frame; the inner frame, in which the driver sits, is an actual rotating wheel with a solid rubber tire that has three small wheels that make contact with the outer frame. The



inner frame also contains the engine, clutch, gas tank, and propulsion mechanism. Drivers control the acceleration and braking, but as the vehicle is void of a steering wheel, they must shift their body weight in the direction in which they wish to turn. Needless to say, it may take some a couple of tries to get it right. "Within an hour, you can ride it," Kriek says. "Just relax and enjoy!"

Though the company is quick to remind potential customers that the Wheelsurf does not belong on public roads, its web site does suggest that trained drivers try to test the limits of the vehicle with extreme sports stunts, such as looping. Wheelsurf Sport is currently preparing a limited-edition run of uniquely numbered, handmade Wheelsurf vehicles at approximately \$4600 each for the mass market and plans to ship worldwide so fans can literally take this single-wheeled vehicle for a spin. For more information, including images and video footage of the Wheelsurf in action, visit the company's official site at wheelsurf.nl. —By Bonnie Burton

CERTAIN POINTS OF VIEW

Star Wars Insider prowled the show floor at this year's WonderCon in San Francisco and asked Star Wars fans a bunch of questions on a number of, uh, pressing issues.

Name: Ernie Katler

Occupation:

Physician

If you could have one Force power, what would it be? I'd heal people who are ill.

Why is Palpatine so mean? I don't think he's really mean; I just think he's like a CEO of a major company. He wants to win, and he'll do anything necessary to do it.

If you owned a droid, what would you program it to do? Make me a fresh cup of Peet's coffee in the morning.



Name: Mirtha Coral

Occupation: Student

If you could have one Force power, what would it be? Mind control. I'd try to control the President's mind and stop the war.

Why does Mace Windu have a purple lightsaber? Because he's super cool, he's the only black Jedi and he has the right to have whatever he wants.

Are Wookiees born with all their hair? I think they are; like puppies.



Name: Rafael Abad

Occupation: Truck Driver

If you could have one Force power, what would it be? Be able to move objects; if somebody were in danger, I could move them out of the way.

Padmé or Leia? They're both strong and show good leadership. It's tough. Can I say both?



Why can't Jedi love? Maybe there's a connection with some kind of an Eastern monk tradition. It's heavy.

Name: Younglings

Occupation:

Students of Life

How many times have you watched Star Wars?

One billion times!

If you could have one Force power, what would it be? Getting candy!

What could possibly be better than Star Wars? Candy.

Why does Mace Windu have a purple lightsaber? He got a purple crystal from a purple cow!

If you owned a droid, what would you program it to do? Get more candy!

What are bathrooms like in a galaxy far, far away? Dirty and ugly.

Can you speak Bocce? We're not really from Star Wars, so no!



GENCON

**WHATEVER
IT TAKES!**



Getting to Gen Con Indy can be an adventure in itself. Start planning early. Like now. Because you wouldn't miss it for the world. You know why. The best four days of gaming. Anywhere. Repeat, anywhere. RPGs, TCGs, miniatures, and every which game. 1000's of events and tournaments. Hundreds of exhibitors. Anime. eGame Arena. Party in the Plaza. True Dungeon. And more. Oh yes, much more.

So get it in gear. Visit our website for more info,
and pre-register online until June 23rd to save \$10 on a 4-day badge.

GEN CON OR BUST! | WWW.GENCON.COM

DISCLAIMER: Riding a child's bicycle to Gen Con Indy can result in knee injury, back pain, neck trauma, foot cramps, pelvic discomfort, severe hemorrhoids, and painful embarrassment. Always wear a helmet, kids.

INDY
GEN CON
THE BEST FOUR DAYS IN GAMING!
August 10-13, 2006 | Indiana Convention Center | Indianapolis, IN

CO-SPONSORS



By Jason Fry

A Force in Filmmaking

CINEMA BY THE BAY—A ROUSING DECLARATION OF BAY AREA INDEPENDENCE

STAR WARS fans may think they can summarize George Lucas's career as a filmmaker: He rebelled against the studio system, stuck tenaciously to his own values and vision, and then saw his success remake Hollywood while he remained happily independent. But if you read *Cinema by the Bay* (George Lucas Books, \$39.95), you'll see Lucas in a different light: as just one of a community of San Francisco Bay Area filmmakers with a passion for movies equaled only by their determination to make those movies their own way, regardless of any financial, institutional, or technological obstacles they might encounter.

As *Cinema by the Bay's* introduction by film critic Michael Sragow points out, the Bay Area has a filmmaking tradition that reaches back long before Lucas started making movies or audiences gaped at the wizardry of Industrial Light & Magic and other Lucasfilm-born companies. Eadweard Muybridge, who captured images of running horses for Leland Stanford, pioneered stop-action photography in the Bay Area. The first color feature, *Cupid Angling*, was shot there and premiered in San Francisco in 1918. Battles between Northern California filmmakers and Southern California's studio system? They date to 1923, when Erich Von Stroheim based his production of *Greed* in San Francisco, only to see MGM's Irving Thalberg cut his innovative, nine-hour film to feature length. (Von Stroheim never watched MGM's edit.)

"San Francisco has always attracted people who are very independent thinking," says Lucy Autrey Wilson, who shepherded *Cinema by the Bay* into print as Publishing Director of George Lucas Books. "There is something about the physical location that draws certain types of people here. I think a lot of people ended up here because it's a nurturing spot for those who are following their own drummer."

Wilson began her tenure with Lucasfilm in 1974; she was hired to help keep the books but soon took on other jobs, including typing the manuscript for what would become *A New Hope*. *Cinema by the Bay*, Wilson says, started from a discussion she had with Lucas at a long-ago party, during which he mused about creating a book "as a way of celebrating what his fellow independent filmmakers have accomplished up here."



American Zoetrope December 1969, taken on Folsom Street, San Francisco, CA. Back row, left to right: Barry Beckerman, Robert Dalva, Walter Murch (with pitchfork), George Lucas, Al Locatelli, Lawrence Sturhahn, John Korty. On ladder: Carroll Ballard, Francis Ford Coppola (with Zoetrope). Front row, left to right: Steve Wax, John Millius, Dennis Jakob, Tim Huntley.

Taking *Cinema by the Bay* from conversation to bookshelf was a collaborative process, not unlike the way Lucas shoots his movies. Wilson honed the book's focus (including the area's wealth of documentary filmmakers would have required "a gigantic encyclopedia," she says), created the road map of filmmakers and movies to be included, and hunted down many of the photos. *Cinema by the Bay* is lavishly illustrated, with art ranging from lush screen grabs to rare personal pictures and black-and-white images from the making of *Star Wars* that Wilson says were found "in a box somewhere" and were never incorporated into Lucasfilm's photo archives. Wilson then worked with writer Sheerly Avni, who she says gave the book "the voice of someone who honestly, truly loves movies." Completing the collaboration, *Cinema by the Bay* was produced by Welcome Books and distributed by Random House.

The result is a lively, entertaining tour of Bay Area film history, from its studios (American Zoetrope, the Saul Zaentz Company, Lucasfilm,

Pixar, and Pacific Data Images) to its directors (biographies of Lucas, Francis Ford Coppola, and John Lasseter join those of 12 others, including Chris Columbus, Clint Eastwood, John Korty, and Michael Ritchie) and those directors' filmographies, highlighted by closer looks at more than 60 films.

The story that emerges will give *Star Wars* fans a greater appreciation of how Lucas' career and movies have been shaped by the community of Bay Area filmmakers. For instance, both Lucas and Coppola found inspiration for their struggles with Hollywood from Korty, whose mini-studio in Northern California helped pave the way for American Zoetrope, the production company Lucas and Coppola established in San Francisco. There, they were joined by the likes of Korty and Walter Murch, whose disparate movie-making skills and friendship helped forge many a Bay Area connection.

Lucas' long friendship with Coppola is also explored in *Cinema by the Bay*. The two became

close when Coppola asked Lucas, then a Warner Bros. intern fresh from USC film school, to help on the set of *Finian's Rainbow*. That led to Lucas shooting a documentary about the making of Coppola's *The Rain People*, during which he worked on the screenplay of a feature-length version of *THX 1138*, his much-heralded student film. (The title, by the way, turns out to be Lucas' college phone number.) The full-length *THX 1138* was an American Zoetrope production; but Warner Bros. didn't understand it and recut it, leaving Lucas determined to have more control over his next film. That movie was *American Graffiti*, his answer to a challenge from Coppola to make something warm and fuzzy—and robot-free. (*THX 1138*'s poor reception also doomed a deal for American Zoetrope to film six more scripts. Among those the studios passed up were *The Conversation*, which became eventually a superb film with a cast that includes a young Harrison Ford, and the classic *Apocalypse Now*.)

Cinema by the Bay's consideration of Coppola's work will also interest *Star Wars* fans. Now that the *Star Wars* prequels are complete, there are interesting parallels to be found between Lucas' sextet and Coppola's trilogy, both of which explore sons inheriting the mantles of



Luke Skywalker (Mark Hamill) in *Star Wars* (1977).

their fathers and making very different choices. And Avni notes how risky *The Godfather Part II* was at the time—sequels were uncertain business in the 1970s, and Coppola made a bold decision to split the narrative between the story of Michael Corleone (Al Pacino) and flashbacks to the young Vito Corleone (Robert DeNiro). Ironically, Coppola agreed to take on the original *Godfather* because American Zoetrope needed the money; at first he derided the Mario Puzo book as “this piece of trash.”

Cinema by the Bay also looks at the movies made by Pixar, which began life as Lucasfilm's Computer Division, and its rival, Pacific Data Images. Combine their work with that of ILM, and you have a remarkable collection of visual-effects talent and a movement that has reshaped moviemaking. To Wilson, it's no coincidence that the revolution has happened alongside epochal technological changes in Silicon Valley—after all, that's part of the Bay Area spirit, too. Steve Jobs, the head of Apple Computer and Pixar (recently sold to Disney), neatly bridges whatever gap might exist between these two worlds.

“I think a lot of people who are really brilliant innovators need creative freedom from people breathing down their necks,” Wilson says. “It's not too much of a surprise that people who created huge advances in technology are living in the same part of the state as people who are hugely independent in their own vision about storytelling.”

Indeed, *Cinema by the Bay* sees advances in visual-effects wizardry as part of the larger story of Bay Area filmmakers: Technological

limitations are just another barrier between a filmmaker and his or her vision, and the Bay Area way is not to let such barriers stay in place.

“To sustain living outside of Hollywood and have an independent community like this one, you need the tools to be able to afford to do the kind of things you're inspired to do,” Wilson says.



UPCOMING BOOKS

MAY 2006

Legacy of the Force: Betrayal
by Aaron Allston (cover above)

JULY 2006

The New Essential Guide to Droids
by Dan Wallace

AUGUST 2006

The Last of the Jedi #5: A Tangled Web
by Jude Watson
Legacy of the Force: Bloodlines
by Karen Traviss

OCTOBER 2006

Path of Destruction by Drew Karpyshtyn
with foreword by Rob Coleman
The Complete Visual Dictionary (cover above)

NOVEMBER 2006

The New Essential Guide to Alien Species
by Ann Lewis and Helen Keeler
Legacy of the Force: Tempest
by Troy Denning

DECEMBER 2006

The Last of the Jedi #6

Lucasfilm's Star Wars: Return of the Jedi
with Harrison Ford, Richard Marquand,
George Lucas, Howard Kazanjian and
Robert Watts, 1983.



Star Wars: Episode III—Return of the Jedi © 2003 Lucasfilm Ltd. & ™.

By Daniel Wallace

Whatever Happened to Tank?

LUKE'S CHILDHOOD FRIEND FIGHTS FOR THE OTHER SIDE IN STAR WARS: REBELLION

"YEAH,

that's what you said when Biggs and Tank left." That's Luke Skywalker's frustrated rejoinder to his Uncle Owen in *Star Wars: Episode IV A New Hope*, when Owen promises Luke he can enlist in the Academy the following year. Biggs, of course, is very familiar to *Star Wars* fans, so how did Tank remain a mystery for more than 20 years?

Whatever the reason, Luke's other best friend finally emerged from the shadows last December, when *Star Wars: Empire*

revealed that Janek Sunber—a gutsy Imperial officer who appears sporadically in the series—and the Tank referenced in *A New Hope* are one and the same. In April, Dark Horse Comics kicks off the five issue series *Star Wars: Rebellion—My Brother, My Enemy*, which promises to answer the question that's been hanging ever since the Sunber revelation: what would happen if Tank and Luke met again?

Written by Rob Williams (2000AD, *Clash War*) with art from Brandon Badeaux (Superman, *Weapon X*), *My Brother, My Enemy* is set in the time frame between *A New Hope* and *The Empire Strikes Back*. The Empire has been futilely chasing the Alliance fleet around the galaxy, but Darth Vader's forces have at last planted an infiltrator among the Rebel ranks who can spy on every troop movement. Amid this crisis, Luke Skywalker crosses paths with Janek Sunber—in a confrontation that promises to draw sparks.

The encounter will be "a major head-butt" for both of them, assures Williams. "While Luke joined the Rebellion, Tank went to the Empire. They're still close friends, but suddenly they're on opposite sides in a galactic war. They both



Cover artwork from *Star Wars Rebellion* #1 by Brandon Badeaux

have immense respect and love for each other, but each is asking himself, 'how can he fight for them?'" This conflicted relationship is the story's heart. "We're at a point here where Luke's the most wanted man in the galaxy," says Williams. "The Emperor wants him, Vader wants him, and suddenly one lowly Imperial officer finds that he has nearly a lifetime of information about Luke. That's a big weapon."

It's well known that George Lucas created the *Star Wars*

universe based in part on his love of comics, and Rob Williams sees *Rebellion* as an opportunity to restore those larger-than-life visions to the medium that inspired them. "We're really trying to bring the spectacle back to *Star Wars* comics," he says. "If it were a movie, the budget would be huge. We'll be doing the double page spreads [and] the insane cinematic action sequences. These aren't seven and eight-panel per page, tightly-compressed comics."

In the end, *Rebellion—My Brother, My Enemy* is a story of identity, playing off of the idea that you can be close to someone and still not know who they really are. Says Dark Horse editor Jeremy Barlow, "Rob's done a masterful job of exploring that relationship, and really bringing it to the forefront of the drama."

MADE IN JAPAN

Tokyopop's *Star Wars* Manga hit Japanese stores in December 2005, its pages packed with an eclectic mix of black-and-white comics and color illustrations. Although a U.S. release date has not yet been set, here's a look at what Tokyopop's *Star Wars* Manga has to offer. All are Infinity stories and not part of official continuity:

In Shin-ichi Hiromoto's "Vader and Tao," Darth Vader searches for the identity of the pilot who destroyed the Death Star, assisted in his efforts by a mysterious young apprentice.

Hiroshi Ariga tells the story of one Jawa's big break as the sands of Tatooine reveal the salvaged wrecks of an X-wing and a TIE fighter.

From the Fri Fri Company comes "Letters to Anakin"—fan missives addressed to the 10-year-old Podracing champion and accompanied by highly stylized illustrations of Anakin.

Yasushi Nirasawa steps into Episode III territory with a tale of General Grievous on a lethal hunting mission.

Three young Jedi students cross paths with Anakin Skywalker in a Clone Wars-era encounter from NAO.

Brian Ueda lays bare Darth Vader's innermost thoughts, as the fallen Jedi contemplates the path to redemption during the climax of *Return of the Jedi*.

In addition to the stories above, dynamic illustrations by such artists as Kira Asimya, Yuji Kaida, and Tsutomu Takahashi are displayed throughout the volume.



Dear Anakin

Interior artwork from *Star Wars* Manga by Fri Fri Company

You here

Your buddy here

NOW BLOW EACH OTHER UP!

MECHWARRIOR[®]

AGE OF
DESTRUCTION

The **MechWarrior**[®] War College is the perfect way to introduce your friends to the **MechWarrior** collectable miniatures game! Take control of a massive *Atlas* and teach your friends the finer points of 'Mech' combat. After the game, you each take home the 'Mech you piloted and a special playmat!

At a retailer near you
July 15-23

WIZKIDS

Find a local branch of the **MechWarrior** War College at your local **MechWarrior** retailer or online at www.wizkidsgames.com/mechwarrior.

©2004 WizKids, Inc. All rights reserved. MechWarrior, Mech, and WizKids are trademarks of WizKids, Inc.

By Chris Trevas

Order 66: The Hammer Falls

THE first casualty of Order 66 recorded at Fox Studios Australia was Plo Koon, as reported in *The Making of Star Wars: Revenge of the Sith* (Del Rey). Matt Sloan, who worked behind-the-scenes as a Droid Unit Mechanic, also played the Jedi Master on August 8, 2003. Apparently, in addition to his skills with radio-controlled astromechs, Sloan makes a fine pilot. Located on Stage 4, the mounted Jedi starfighter used to film this scene was also used for scenes of Anakin and Obi-Wan aboard their respective ships, and equipped with a detachable cockpit pod to facilitate the shooting of close-ups. Above the pod was a light, mounted to a curved monorail track. When triggered by the director's cue, it arced over the rear of the cockpit and flashed on and off to simulate the explosions going on all around as the ship banked and turned. The starfighter cockpit was also secured to a manually operated gimbal so stagehands could rock and tilt the pod to simulate turbulence.

However, Plo Koon had to contend with more than a few bumps when he came under fire from his own wingmen. Two pyrotechnic charges were set in the rear of the cockpit, and when George Lucas shouted "Now!" they ignited in bright flashes. Sloan lunged forward amid the showers of sparks, and thus the Jedi Master's end was captured on the first take. Spectators gathered around the set, cheered, and toasted with champagne when it was over. They weren't celebrating the Jedi's demise, but the fact that the completion of the shot marked the halfway point of principal photography.

Ki-Adi-Mundi was the only other Jedi to fall victim to Order 66 during principal photography. It was the last shot of the day on September 15, with only two more days left to go. Actor

Silas Carson performed alone on the green-screen set of Stage 3. Industrial Light & Magic would add the ash-ridden planet, Mygeeto, and the accompanying clone troops much later. Lucas' direction was simple, "You turn and look at the clones. They pull out their guns and blam, blam, blam!"

During postproduction, Amy Allen reprised her role as Aayla Secura on May 6, 2004. The blue Jedi worked alone on a greenscreen stage, leading imaginary troops and prowling through a jungle that didn't exist yet except as animatics. As with other planets, Felucia was so unearthly that it would have to be realized at a later date using ILM's visual effects. A miniature 4- by 4-foot tabletop version of the Felucia landscape was built by ILM for reference. Carefully lit photography of this model served as a guide for the final computer renderings to ground the exotic planet with elements of physical reality.

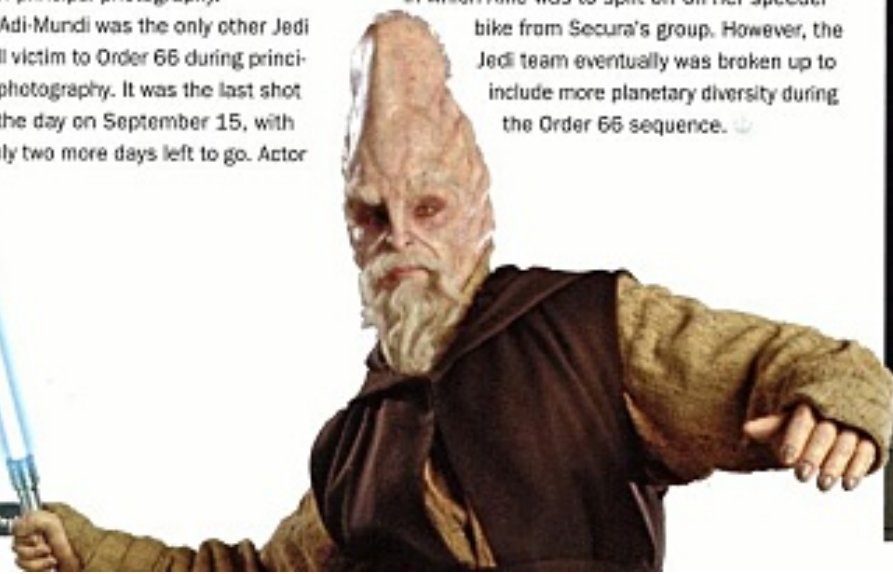
The last Jedi to meet her end for *Revenge of the Sith* was Stass Allie, whose demise was shot very late in postproduction. She was portrayed by ILM Visual Effects Coordinator Nina Fallon, and once again the action was shot on the all-green stage. A green wooden sawhorse with handlebars stood in for her speeder bike, which would be digitally added later. The desert plains of Saleucami, marked with enormous, bloated plants, were a late addition to the planetary lineup. Their design was originally developed for additional scenes to take place on Felucia that were never recorded including one in which Allie was to split off on her speeder bike from Secura's group. However, the Jedi team eventually was broken up to include more planetary diversity during the Order 66 sequence. ☺



The clone commander on Plo Koon's tail is the only one to carry out Order 66 and never be named during production. This is because, originally, the action was going to take place over Mygeeto with Ki-Adi-Mundi and Commander Bacara.



Aayla Secura carries the lightsaber of the same design traditionally used by Ki-Adi-Mundi although she never gets a chance to draw her blade against the clones.



Plo Koon pilots an earlier Episode II-style Delta-7 Jedi starfighter, even though his scenes were shot in the newer-style cockpit. The blue and white fanburst paint job was styled after Anakin's specialized fighter scene in the Clone Wars cartoons.



Ki-Adi-Mundi defends himself with a different lightsaber in Episode III than the one he had been seen with in the previous films. Stass Allie also uses a lightsaber with this hilt design.



Silas Carson had the unique opportunity to perform two death scenes for *Revenge of the Sith*. His other was as Separatist leader Nute Gunray, struck down by the new Sith Lord, Darth Vader.



It took three hours to transform Amy Allen into the blue Twi'lek Jedi with body ink. Her makeup artist was Danny Wagner, who is also a model maker. Coincidentally, he worked on the Felucia landscape miniature, as well.



The overturned hulk of a three-legged AT-AP can be seen in the background among the giant foliage of Saleucami.

Stass Allie's speeder bike is of the same standard military design still in use by the Empire on Endor during *Return of the Jedi*. These bikes were considered for clone trooper use during the Battle of Geonosis but were cut from *Attack of the Clones* at the animatics stage.

IDENTITY CONFIRMED
FOR THE EMPEROR'S EYES ONLY

CASUALTY REPORT: ORDER 66

To: His Imperial Majesty, Emperor Palpatine
From: Moff Marcellin Wessel
Subject: Order 66

My Emperor, it is with great pleasure that I present the highlights of Order 66, compiled at the request of Imperial advisor Sate Pestage. As you will note in the attached incident reports, Order 66 was an unqualified success. Out of nearly ten thousand Jedi, our current estimates suggest that fewer than one hundred survived—a 99% efficiency rating. Furthermore, this statistic was achieved with minimal collateral damage to the ranks of Imperial clone forces.

Following are topline summaries of 15 noteworthy cases, showing the breadth of the campaign and the efficiency of the Empire's soldiers. It is an honor to advance the glory of your reign.

YOUR MAJESTY: I HAVE TAKEN THE LIBERTY
OF APPENDING THE CIRCUMSTANCES OF DEATH
AS THEY WILL APPEAR IN THE OFFICIAL RECORD.
PLEASE APPROVE BY 16:3:23 IN TIME FOR
THE NEXT CYCLE OF IMPERIAL HOLOVISION.

SATE PESTAGE

By Daniel Wallace

INCIDENT REPORT #890-A
NAME OF JEDI: Plo Koon
SPECIES OF JEDI: Kel Dor
HOMEWORLD OF JEDI: Dorin
PLANET OF JEDI TERMINATION: Cato Neimoidia
REPORT FILED BY: Captain Jag, 127th Gunship Wing

PROFILE: One of the most militaristic and dangerous of the Jedi insurgents, Plo Koon served on the Jedi Council for more than 10 years. Koon, who required goggles and an oxygen-thinning mask in atmospheres other than that of his native Dorin, studied under the Wookiee Jedi Master Tyvokka. Notorious for his fearlessness, Koon earned the admiration of the Republic's ragtag, pre-clone army when he rallied the troops to victory in the final battle of the Stark Hyperspace War in 9BrS. Koon's Padawan students included the Trandoshan Lissarrh and the human Bultar Swan (see report #890-M). His battle skills led to Republic victories in the Vinchorr Uprising and the Battle of Boz Pity. Just prior to the conclusion of the Clone Wars, Plo Koon helped pacify the Trade Federation purse world of Cato Neimoidia.

TERMINATION: Accompanying Koon on aerial patrol of Cato Neimoidia's bridge cities, Jag (CT-55/11-9009) and CT-57/11-9048 received Order 66 and fired several shots from the wing cannons of the ARC-170 starfighters belonging to the 127th. Multiple laser hits sent Koon's Jedi starfighter plunging into the heart of the bridge city, destroying a clone staging area (see casualty reports labeled CT-8770 through CT-8910).

KILLED IN A SUICIDE ATTACK AGAINST A NEIMOIDIAN BRIB-NURSERY



DATA FILE

INCIDENT REPORT #890-B
NAME OF JEDI: Aayla Secura
SPECIES OF JEDI: Twi'lek
HOMEWORLD OF JEDI: Ryloth
PLANET OF JEDI TERMINATION: Felucia
REPORT FILED BY: Commander Bly, 327th Star Corps

PROFILE: Apprenticed to the tainted Jedi Quinlan Vos, Aayla Secura underwent a memory wipe at the hands of her corrupt uncle during an investigation into narcotic glitteryll spice. She later fell under the influence of the vampiric Anzati Volfe Karkko, before reclaiming her memories and earning a promotion to Jedi Knight under the guidance of Master Tholme. In the final months of the Clone Wars, Secura flew air support during the siege of Saleucami. Reassigned to rescue Barriss Offee from Commerce Guild captivity on Felucia, Secura and the 327th Star Corps performed a successful extraction, then remained on-planet to prevent a Guild operation that would have rendered Felucia's water supply toxic.

TERMINATION: The troopers of the Star Corps received Order 66 while advancing on foot through the fungus forest. Quick action by the troopers took Secura by surprise, and the Jedi fell under their combined blaster fire. The 327th ensured their kill with multiple shots to the head and body.

KILLED IN THE ACT OF POISONING FELUCIA'S WATER SUPPLY



DATA FILE

INCIDENT REPORT #890-C**NAME OF JEDI:** Ki-Adi-Mundi**SPECIES OF JEDI:** Cerean**HOMEWORLD OF JEDI:** Cerea**PLANET OF JEDI TERMINATION:** Mygeeto**REPORT FILED BY:** Commander Bacara, Galactic Marines

PROFILE: A double-brained Cerean, Ki-Adi-Mundi held an unusual position within the ranks of the Jedi. Brought into the Order at the remarkably late age of 4, he was one of the only Jedi allowed to marry and have children (due to low birthrates on his homeworld of Cerea). Ki-Adi-Mundi trained one apprentice, the pseudo-Tusken Raider A'Sharad Hett (still at large). At approximately the time of the Battle of Naboo, he earned a seat on the Jedi Council and a promotion to Jedi Master. Ki-Adi-Mundi led the failed assault on the Droid Control Ship during the Battle of Geonosis, and barely survived a fight with General Grievous on Hypori. He served as Anakin Skywalker's Jedi Master during a short period when Obi-Wan Kenobi had been classified as killed in action on Jabiim. At the time of Order 66, Ki-Adi-Mundi commanded the Galactic Marines in battle against Separatist forces on the crystal planet Mygeeto.

TERMINATION: In light of Ki-Adi-Mundi's battle prowess, the Galactic Marines elected to wait until the Jedi was most vulnerable. As the Jedi charged at Separatist tri-droids across a narrow bridge, his troopers opened fire. Two troopers died from deflected shots before Ki-Adi-Mundi succumbed to the sustained barrage.

NEUTRALIZED WHILE ARMING AN
EXPLOSIVE DEVICE ON A MYGEETO BRIDGE



DATA FILE

INCIDENT REPORT #890-D**NAME OF JEDI:** Stass Allie**SPECIES OF JEDI:** Human**HOMEWORLD OF JEDI:** Tholoth**PLANET OF JEDI TERMINATION:** Saleucami**REPORT FILED BY:** Commander Neyo, 91st Reconnaissance Corps

PROFILE: Stass Allie, a Jedi Knight at the start of the Clone Wars, earned a rapid promotion to Jedi Master and a seat on the Jedi Council by the time of General Grievous' Invasion of Coruscant. Cousin to former Council member Adi Gallia (killed in the Battle of Boz Pity), Allie served as a member of the Circle of Jedi Healers in addition to her battlefield responsibilities as a Jedi general. Following the pacification of the Separatists' experimental army of Morgukai clones on Saleucami, Allie patrolled the battle-damaged wilds for entrenched pockets of Separatist resistance.

TERMINATION: Commander Neyo (CC-8826) and CT-3423, accompanying Allie on speeder bike reconnaissance, received Order 66 and fired on the Jedi with the cannons of the BARC speeders operated by the 91st. Several blasts hit the rear of Allie's Aratech 74-Z speeder bike, igniting its reactor and sending it into a fatal crash.

TERMINATED EN ROUTE TO A TERRORIST RENDEZVOUS



DATA FILE

INCIDENT REPORT #890-E

NAME OF JEDI: Luminara Unduli

SPECIES OF JEDI: Mirialan

HEMOWORLD OF JEDI: Mirial

PLANET OF JEDI TERMINATION: Kashyyyk

REPORT FILED BY: Commander Fafe, 41st Elite Legion

PROFILE: A near-human Mirialan, Luminara Unduli bore distinctive tattooing marking her as an adherent of formalized physical disciplines. Unduli helped track the pirate Arwen Cohl, a fellow native of Mirial, in the months leading up to the Battle of Naboo, and brokered a peace on Ansion prior to the outbreak of the Clone Wars. Unduli trained Barriss Offee to Knighthood, and during the Clone Wars, Unduli and Offee prevented the Separatist destruction of the crystal caves of Ilum. At the time of Order 66, Unduli held joint command of troops belonging to the 41st Elite Legion on the Wookiee homeworld of Kashyyyk.

TERMINATION: Unduli was preoccupied with the state of the wounded from Kashyyyk's Battle of Kachirho, and therefore possessed no precognitive warning of Order 66. Troopers belonging to the 41st surrounded and eliminated Unduli with no resistance.

EXECUTED FOR CONSPIRING TO OVERTHROW THE REPUBLIC



INCIDENT REPORT #890-F

NAME OF JEDI: Barriss Offee

SPECIES OF JEDI: Mirialan

HEMOWORLD OF JEDI: Mirial

PLANET OF JEDI TERMINATION: Felucia

REPORT FILED BY: Lieutenant Galle, 327th Star Corps

PROFILE: Longtime Padawan to Luminara Unduli, Barriss Offee became a Jedi Knight during the Clone Wars. Her skills as a healer, made evident during a diplomatic mission to Ansion, led to her induction into the Circle of Jedi Healers and a posting with a Republic Mobile Surgical Unit on Drongar. Prior to Order 66, Offee received a reassignment to Felucia, where she worked with Aayla Secura to stop the spread of a waterborne toxin.

TERMINATION: Heavy equipment belonging to the 327th opened fire on Offee while she engaged Separatist battle droids. Multiple blasts from an AT-TE eliminated the Jedi target.

**KILLED WHILE PLOTTING WITH SECURA
TO POISON FELUCIA'S WATER SUPPLY**



INCIDENT REPORT #890-G

NAME OF JEDI: Traavis

SPECIES OF JEDI: Human

HOMEWORLD OF JEDI: Skip 5, Smuggler's Run

PLANET OF JEDI TERMINATION: Garqi

REPORT FILED BY: RC-1013 (Sarge), Aiwha Squad

PROFILE: General Traavis fought throughout the five months of the Outer Rim Sieges, moving troopers, warships, and commandos to battlefields on the Cassandran Worlds of Monhuddle, New Bakstre, and Blitu. At the time of Order 66, Traavis' forces had captured Garqi, and the general had embarked on an inspection tour of the planet's overcrowded refugee camps.

TERMINATION: The Republic commandos of Aiwha Squad arrived in the camp after escorting a displaced local child across 20 kilometers of hostile terrain. Upon receiving Order 66, the members of Aiwha Squad fired on the general simultaneously, killing him before he could counterattack.

**TERMINATED IN THE ACT OF STEALING REFUGEE CHILDREN
FOR JEDI INDOCTRINATION**



INCIDENT REPORT #890-H

NAME OF JEDI: Jocasta Nu

SPECIES OF JEDI: Human

HOMEWORLD OF JEDI: Coruscant

PLANET OF JEDI TERMINATION: Coruscant

REPORT FILED BY: Commander Appo, 501st Legion

PROFILE: Chief librarian and archivist of the Jedi Temple, Jocasta Nu was a key enabler of the Jedi bureaucracy and an expert in galactic history and stellar cartography. Although she was not a warrior, her control of information made her a dangerous figure who warranted priority termination. Early in her career, Nu traveled the galaxy as an archaeologist for the Jedi ExplorCorps. She eventually won a 10-year seat on the Jedi Council before stepping down to become archive caretaker. Her Padawans included Olee Starstone (still at large) and Jerec (see report 01377B, ACQUISITIONS, under separate cover). Nu remained on Coruscant throughout the Clone Wars, and was found in the Temple during the execution of Order 66.

TERMINATION: As the 501st eliminated armed resistance throughout the Temple, Lord Vader pursued high-profile targets. When Jocasta Nu refused to give Vader access to the Temple's emergency beacon, he killed her with a lightsaber wound to the chest.

**EXECUTED FOR HOARDING INFORMATION HARMFUL
TO THE EMPIRE AND ITS CITIZENS**



INCIDENT REPORT #890-I

NAME OF JEDI: Cin Drallig

SPECIES OF JEDI: Human

HOMEWORLD OF JEDI: Lavisar

PLANET OF JEDI TERMINATION: Coruscant

REPORT FILED BY: Commander Appo, 501st Legion

PROFILE: One of the Jedi Order's top swordsmen, Cin Drallig served as the Jedi Temple's lightsaber combat instructor. Stationed on Coruscant, he taught the basics of lightsaber combat forms one through six to thousands of students, including Obi-Wan Kenobi and Anakin Skywalker. Also known by the nickname "Troll," Drallig trained the Padawan Serra Keto.

TERMINATION: Drallig's skills marked him as a priority target for elimination by Lord Vader. Drallig made a stand against Vader in the Temple training hall, backed by two Padawans, Bene and Whie Malreaux (see incident report #890-J). After dispatching the Padawans, Lord Vader cut down Drallig following a short exchange of lightsaber strikes. The incident was recorded by Temple security camera TR4-121.

KILLED IN COMBAT AGAINST IMPERIAL AGENTS



DATA FILE

INCIDENT REPORT #890-J

NAME OF JEDI: Whie Malreaux

SPECIES OF JEDI: Human

HOMEWORLD OF JEDI: Vjun

PLANET OF JEDI TERMINATION: Coruscant

REPORT FILED BY: Commander Appo, 501st Legion

PROFILE: The Jedi Padawan called Whie was heir to the House Malreaux on Vjun, a fact of which he remained ignorant during his Jedi indoctrination. The rest of the population of Vjun had succumbed to widespread madness, following a disastrous bid to increase the prevalence of midi-chlorians in the bloodstream through selective breeding. During the final year of the Clone Wars, Whie accompanied Master Yoda on a mission to Vjun to open negotiations with Count Dooku. There, Separatist commander Asajj Ventress tried and failed to recruit Whie to her side. Whie had a talent for foretelling future events, and was stationed in the Jedi Temple at the time of Order 66.

TERMINATION: Whie and another Padawan, Bene, became targets when Lord Vader entered the Temple training hall in search of Cin Drallig. Vader out-classed both Padawans, and they died quickly as recorded by Temple security cam TR4-121.

**NEUTRALIZED IN THE ACT OF MIND-CONTROLLING
THE CITIZENS OF THE TEMPLE DISTRICT**



DATA FILE

INCIDENT REPORT #890-K
NAME OF JEDI: Zett Jukassa
SPECIES OF JEDI: Human
HOMEWORLD OF JEDI: Mon Gazza
PLANET OF JEDI TERMINATION: Coruscant
REPORT FILED BY: Commander Appo, 501st Legion

PROFILE: Born Wapoc Skamini to ore traders Sembric and Ashielle Skamini on Mon Gazza, Zett Jukassa knew only the Jedi Order, having been raised in the Temple from infancy. He developed a talent for farseeing at age 7 following the murder of his distant parents, when images of the crime suddenly manifested themselves as psychic flashes. Believing that Jukassa's abilities could help solve the murder case, the Jedi Council broke protocol and allowed Jukassa to learn the truth of his heritage, which led to the arrest of Black Sun enforcers. Jukassa became the Padawan of Mierme Unill, and grew into a capable swordsman by the age of 10 under the tutelage of Cin Drallig. At the time of Order 66, Jukassa was awaiting reassignment in the Jedi Temple.

TERMINATION: Jukassa became a target of opportunity for the 501st when he broke from the Temple in a rush to reach the hangar landing platform. Jukassa wounded Commander Appo and killed several troopers before Sergeant Fox eliminated him. A civilian, Senator Bail Organa of Alderaan, witnessed the incident, and escaped in an airspeeder. The 501st did not pursue.

SHOT WHILE THREATENING SENATOR ORGANA



INCIDENT REPORT #890-L
NAME OF JEDI: Tsui Choi
SPECIES OF JEDI: Aleena
HOMEWORLD OF JEDI: Aleen
PLANET OF JEDI TERMINATION: Kessel
REPORT FILED BY: Commander Bow, 501st Legion

PROFILE: An Aleena Jedi Master, Tsui Choi fought with distinction in the Yinchorri Uprising. Though he lost his Padawan, Theen Fida, during the conflict, his actions against the Yinchorri put him on the short list for promotion to the Jedi Council. The opportunity did not materialize, however, and Tsui Choi's relatively low profile allowed him to escape notice in the first weeks following Order 66. After one month on the run, Choi attended the conclave of Jedi fugitives on Kessel.

TERMINATION: On the orders of the Emperor, the 501st arrived on Kessel to assist Lord Vader in the elimination of the renegades. By the time of the arrival of the 501st, Choi had severed Vader's cyborg right hand with his lightsaber. Vader, enraged, suspended Choi in a Force grip, and several troopers terminated the Jedi with blaster fire.

EXECUTED FOR SPICE TRAFFICKING



INCIDENT REPORT #890-M
NAME OF JEDI: Bultar Swan
SPECIES OF JEDI: Human
HOMEWORLD OF JEDI: Kuat
PLANET OF JEDI TERMINATION: Kessel
REPORT FILED BY: Commander Bow, 501st Legion

PROFILE: Bultar Swan apprenticed under Jedi Council member Micah Giffett until Giffett's death in the Yinchorri Uprising, then received further training from Council member Plo Koon (see incident report #890-A). Swan developed a unique lightsaber style marked by minimal movements and sudden bursts of aggression, yet prior to Geonosis, she had never taken a life. During the Clone Wars, Swan fought at Geonosis and Aargonaar, and was one of the few to escape the initial wave of Order 66 terminations. After one month in hiding, Swan joined other Jedi fugitives on Kessel.

TERMINATION: Lord Vader raided the Kessel assembly alone, minutes ahead of the 501st. According to Vader's report, Bultar Swan died when stabbed by her battle-maddened fellow Jedi, Koffi Arana.

MURDERED BY HER OWN KIND IN A WAR FOR JEDI SUPREMACY



INCIDENT REPORT #890-N
NAME OF JEDI: Koffi Arana
SPECIES OF JEDI: Human
HOMEWORLD OF JEDI: Turkhana
PLANET OF JEDI TERMINATION: Kessel
REPORT FILED BY: Commander Bow, 501st Legion



PROFILE: Jedi Master Koffi Arana participated in the Battle of Boz Pity at the tail end of the Clone Wars. He managed to escape the first wave of Order 66 executions, slipping underground for several weeks until summoned to the conclave of Jedi survivors on Kessel. Lord Vader interrupted the Jedi meeting alone, without immediate backup.

TERMINATION: According to Lord Vader's report, Koffi Arana killed fellow Jedi Bultar Swan in a struggle over a weapon, and Vader stabbed Arana moments later. The Jedi was dead by the time the 501st arrived on the scene.

SLAUGHTERED BY HIS FELLOW JEDI IN A MAD SCRAMBLE FOR POWER

ADDENDUM: INCIDENT REPORT #890-O
NAME OF JEDI: Roan Shryne
SPECIES OF JEDI: Human
HOMEWORLD OF JEDI: Weytta
PLANET OF JEDI TERMINATION: Kashyyyk
REPORT FILED BY: Commander Bow, 501st Legion



PROFILE: Discovered by Jedi acquisition agents at the relatively late age of 3, Roan Shryne became a Jedi initiate after his father surrendered custody to the Order (despite direct opposition from Shryne's mother). Shryne exhibited a talent for sensing the Force in others, though he refused an appointment to the Jedi Acquisition Division. Shryne apprenticed under Master Nat-Sem, and trained two Padawans, both of whom died during the Clone Wars. The Jedi escaped the first wave of Order 66 terminations on Murkhana, when a band of deviant clone troopers traitorously refused to carry out their orders. Shryne joined forces with the Padawan Olee Starstone and other fugitives, and Lord Vader and the 501st Legion tracked them down on Kashyyyk.

TERMINATION: Troopers of the 501st engaged Wookiee fighters in the settlement of Kachirho, while Lord Vader dueling the young Padawan Starstone. Shryne appropriated a lightsaber from a fallen Jedi and decapitated the commander of the 501st, Appo (CC-1119). Orbital bombardment from the Star Destroyer Exactor neutralized further resistance from the natives, and Vader fought and killed Shryne.

EXECUTED FOR DISRUPTING AN IMPERIAL RECRUITMENT EFFORT

I TRUST THAT YOUR MAJESTY
IS PLEASED BY THE
PROFESSIONALISM OF THE
EMPIRE'S SOLDIERS AS
EVIDENCED BY THE THOROUGH
ERADICATION OF THE JEDI
REBELLION. MAY YOUR REIGN
LAST FOR A THOUSAND YEARS!



The Jedi Master Gets the Shaft?

PLUS, CAN IT BE TRUE? SHAAK TI LIVES?

An article about the evolution of The Empire Strikes Back posters in Star Wars Insider #85 mentioned that Billy Dee Williams was added to the poster campaign after his agent became concerned that he was omitted from some of the original artwork. Boba Fett was also inserted in some later iterations based on his importance in the film. My question: Why the heck wasn't Yoda ever included in the Empire posters? Just because our "little green friend" didn't have an agent to call and complain, does that mean he gets no acknowledgement? What a travesty!

—Aaron Burke, Glendora, CA



Yoda's absence from the first Empire posters was deliberate, but it's not a conspiracy against the Jedi Master. A long time ago, movies had surprises in them that actually could be kept under wraps until they hit the screen. Empire not only had the whopper about Luke's father, but also Yoda, who was considered a big secret. Remember, audiences in 1980 weren't supposed to know the little green guy was a Jedi Master when Luke first meets him.

Yoda was left out of the first poster images to preserve that revelation. He did not appear in a U.S. poster until the 1981 re-release poster by Tom Jung. You might be interested in knowing that when Empire first came out on VHS, the classic "Gone with the Wind"-style poster was used for the cover, with Yoda added to give him his due.

In Attack of the Clones, Padmé's life is in danger because the Separatists want her killed. I

don't understand why there isn't an attempt on her life in Revenge of the Sith. Did something happen between Episodes II and III that made it not matter anymore?

—Ronnie Molina, El Paso, TX

You need to look at the underlying reason for the assassination attempts in Episode II. The Confederacy of Independent Systems wasn't formally consolidated yet. Count Dooku was wooing all these corporate interests to join his new coalition. The Trade Federation was to be a big part of the new galactic superpower, but stubborn Nute Gunray had a request before he signed Dooku's treaty: Padmé Amidala's head on his desk.

A few bounty hunters later, Padmé was still alive. When she was captured and about to be fed to the creatures in the Geonosian execution arena, a happy Gunray signed Dooku's treaty and committed his forces to the Confederacy. A tad premature, as we all know, because Padmé got out of that mess. With the Clone Wars occupying the leadership of the Confederacy, Gunray's personal vendetta against Amidala got shelved.

Besides, Darth Sidious, the ultimate puppet-master behind the Separatists, had other plans for her. She was to play a major, if unwitting, role in the rise of his new apprentice.

I saw the Episode III deleted scene where General Grievous kills Shaak Ti. But I know that this did not actually happen. In Insider #85, someone wrote in that Anakin killed Shaak Ti. Is this true? Shaak Ti is my favorite character, and I would like to know how she really died.

—Zakk Coss, via Internet

The full story of Shaak Ti's on-again off-again death scene can be found here: <http://www.starwars.com/databank/character/shaakti/?id=bts>

The bottom line is that neither Anakin nor Grievous is responsible for her death because both those death scenes were cut from the film. I'll go even one step further for all you Shaak Ti fans and offer a glimmer of hope: There's no solid reason to believe she's dead at all.



During Anakin's and Obi-Wan's duel with Count Dooku in Revenge of the Sith, Dooku throws Obi-Wan using the Force and then drops some kind of balcony or metal walkway onto him. Not only does this seem to crush Obi-Wan's legs, but it even pushes him a bit. Just a few moments later, though, Obi-Wan is walking perfectly. Why aren't his legs broken or crushed?

—Amanda Vernon, via Internet

The camera angle makes it look a lot worse than it really is. Watch carefully, and examine the shape of the walkway. It has three large, load-bearing braces separated by empty gaps. When it comes crashing down, Obi-Wan's legs are in the gaps between the braces. Though the deck of the walkway does make contact with Obi-Wan and pushes him forward, the weight of the whole walkway remains on the braces—nothing is actually resting on Kenobi's legs. You can really see it when Anakin goes to check on him. Anakin can turn Kenobi rather easily, because the weight of the balcony is not resting on him.



Why does Yoda say he has good relations with the Wookiees in Episode III?

—Unknown, via Internet

Both Yoda and the Wookiees are long-living species, so there are many centuries worth of opportunities for the Jedi Master to ingratiate himself to the denizens of Kashyyyk. There's one recorded instance of Yoda healing a Wookiee princess of the Woolwaricca plains. In gratitude, a grateful Wookiee elder gives Yoda the gift of a kybuck, the two-legged steed he is seen riding in the *Star Wars: Clone Wars* animated micro-series. But that's likely just one in a long series of incidents. It is known that Yoda helped negotiate a number of tense diplomatic meetings between Wookiees and Trandoshans throughout the years, so that definitely helped cement the relationship.



When Jedi—or anybody wielding a lightsaber—get killed and drop their sabers, why do the sabers turn off?

—Unknown, via Internet

Though lightsabers aren't the most standardized weapons—Jedi often tinker and customize them—most have a safety feature that automatically cuts off the power supply should the users drop them. These weapons sometimes feature an override lock, which allows the Jedi to keep the blade on regardless of whether it is gripped or dropped. Vader has one of these; in order

to throw his weapon, as he does in *Return of the Jedi*, he first has to lock it on.

The Guide to the Grand Army of the Republic in Insider #84 fascinated me. There was a Clone Commander in red armor with the macrobinocular helmet whose name was Comander Deviss, but starwars.com says that the clone in red armor was a variation of Clone Commander Bly. Who is correct, and is there really a Deviss in the Star Wars universe?
—Mackenzie Rogers, via Internet

They're both right. There is an image, rendered by ILM for Episode III, of a Star

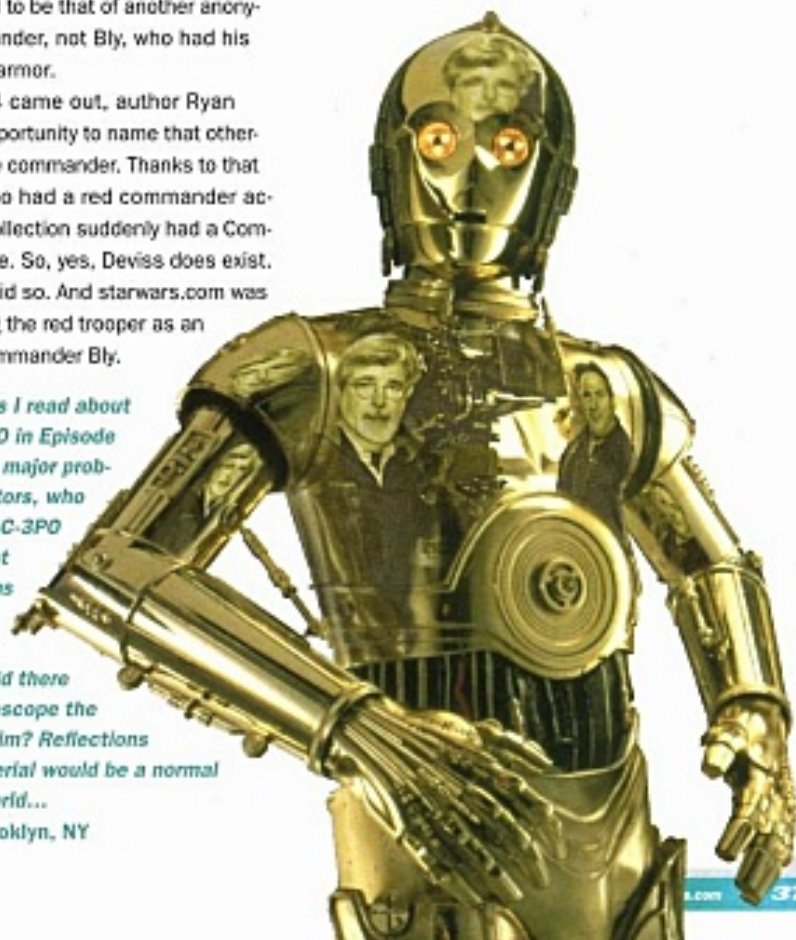
Corps clone commander with red markings. At the time the image was rendered, it was to be Commander Bly. But as Episode III continued to develop, it was decided that Bly would look better in yellow. That red image still stuck around, though, and it was made available to publishers and toy producers creating Episode III tie-in products. When the image was published, it was simply assumed to be that of another anonymous clone commander, not Bly, who had his own distinct yellow armor.

When issue #84 came out, author Ryan Kaufman had the opportunity to name that otherwise nameless clone commander. Thanks to that issue, everyone who had a red commander action figure in their collection suddenly had a Commander Deviss figure. So, yes, Deviss does exist. *Star Wars Insider* said so. And *starwars.com* was correct in identifying the red trooper as an early iteration of Commander Bly.

Many of the articles I read about the filming of C-3PO in Episode III report seemingly major problems for the animators, who had to "rotoscope" C-3PO in almost every shot due to the reflections that were coming off the shiny body. But why would there be any need to rotoscope the reflections out of him? Reflections in shiny metal material would be a normal thing in the real world...
—Frank Perez, Brooklyn, NY

It's what C-3PO was reflecting that was the problem. While filming, C-3PO's metal skin picked up the floor, the other characters, and the nearby props, just as it should have...but it also picked up cameramen, light-stands, light filters, boom operators, camera track, George Lucas, and other crewmembers. A movie set hardly resembles whatever real-life counterpart it's supposed to represent. Take Padmé's verandah for example. It was one of the most complete sets built for Episode III. In the direction the camera was pointing, it looked like a classically beautiful architectural environment. But in the direction that C-3PO was facing, and that his metal skin reflected, was a cluttered set crowded with crewmembers and equipment. That's the stuff that had to be rotoscoped out. Such technology was not available during the original trilogy, so if you look carefully, you can see some unintended crew reflections in C-3PO. Look especially closely at the shot of his severed head passing by the camera on a conveyor belt on Cloud City in Episode V. You can spot the camera crew in Three-pio's dome.

Do you have a Star Wars trivia question that you can't find the answer to? E-mail it to us at QandA@insider.starwars.com or send it to STAR WARS INSIDER, P.O. Box 23500, Oakland, CA 94623-2350. ATTN: Q&A.







NEW FORCE RISING

Dark Horse Comics wants to take you for a dangerous ride into unexplored territory with its new series, *Star Wars Legacy*. We spoke with the series' writer, John Ostrander, about what he and co-creator Jan Duursema have in store in the first installment of a three-part series.

By Frank Parisi

"THAT" was nasty!" writer John Ostrander howls on the other end of the line. "Okay, they shot her. But then they kept on shooting her. Jeez!" Ostrander, as you may have surmised, is referring to the onscreen death of Aayla Secura, a character he and frequent collaborator, artist Jan Duursema, co-created for the comic book series, *Star Wars Republic*. A character whose look George Lucas liked enough to include her in the final two *Star Wars* prequels. Asked how he felt watching her on the big screen, shot in the back by her own troops during Order 66 in *Revenge of the Sith*, Ostrander expresses mixed feelings. "I'm sorry she died like that, but it was cool to see her up there. On one hand you're a papa who goes 'My baby!' and on the other hand you're a creator who asks, 'How much more could I have done?'"

Ostrander and Duursema share the distinction of being among the few whose Expanded Universe creations were incorporated into the *Star Wars* movies. (In *Sith*, Obi-Wan refers to Jedi Quinlan Vos, another Ostrander/Duursema co-creation, while characters in the animated series, *Droids*, participated in the Boonta Speeder Races, which shares the name of the Podrace Anakin wins in *The Phantom Menace*.) The two comic book industry vets have been collaborating on monthly *Star Wars* comics since 2000, and over time their blend of deftly plotted storylines and gorgeous, organic artwork has increasingly approached a near seamless level, winning not only fans but the trust of Lucasfilm and managing editor Sue Rostoni. Now the two are about to take *Star Wars* fans into uncharted territory with their new ongoing series for Dark Horse Comics, *Star Wars Legacy*.

Though we're not at liberty to divulge too much of *Legacy's* plot, what we can tell you is that it takes place about 100 years after the events of the upcoming *Legacy of the Force* series of books; i.e., about 140 years after *A New Hope* for the not-so-EU savvy. At that time, the galaxy has been steadily recovering from the cumulative effects of decades of constant warfare, from the Clone Wars and the Galactic Civil War to the disastrous Yuuzhan Vong invasion. A new Empire has emerged, albeit one that is markedly different from the Empire we know, as has a new cabal of Sith Lords. Amid all of this, a new Skywalker is revealed, though his role in the events that are reshaping the galaxy is, as of yet, unknown.

"We're basically kicking everything about a hundred years down the timeline past the events of *Legacy of the Force*," explains Ostrander. "It's a new Empire, new Sith, new Skywalker. It's taking us onto turf that fans haven't seen before." Sounds ambitious. But before we delve any further into *Legacy's* plot, perhaps it's best if we look at how the concept behind it evolved.

THE HISTORY OF TIMES TO COME

As Ostrander and Duursema wound up their Clone Wars-era run on *Republic*, Dark Horse editor Randy Stradley approached them about doing something else set within the *Star Wars* galaxy. This got them talking about where within the continuity their stories could take place. One thing was sure: after coping with the limitations of telling stories dictated by the events of the films, everybody involved yearned for more breathing room with the next series.

"There were things we certainly could not do while the movies were being planned," explains Ostrander. "One of the reasons we invented Quinlan was so we wouldn't keep tripping over the continuity—until it caught up with us and all of a sudden Aayla was in the movies and Quin was, too, in the early draft of the Episode III script, and we were not entirely free anymore." That loss of freedom was something everybody wanted to avoid,

Cade Skywalker by
Jan Duursema



Ahsoka Tano
by Jan Duursema

and the best way to do that would be to steer clear of certain time frames. "I know a lot of fans want to see things between Episodes III and IV, but I wanted to avoid that because there's going to be a lot that you aren't allowed to do there. I wanted to have a little more freedom."

The duo also wanted to tell stories with almost limitless potential for tension and surprise. "With all the prequels, we've been caught in a cycle where you know the outcome of the story. It really hasn't been since the earliest series that you didn't really know what was going to happen next," elaborates Ostrander. It was the excitement of the unknown, the unbearable anticipation of finding out what comes next, captured so well by the first trilogy, that the team wanted to re-create. So they set out to deliver something that, in Ostrander's words, would be "new and fresh and alive."

Thus the idea sprang up to play in an area untouched by continuity—an open canvas in which events would stem from the events of the films and other EU literature, but not be subservient to them. "We wanted to get some of that excitement back into *Star Wars*, and we felt that the best way to do that is to go to a place where no one's ever been, to go out beyond any time frame that we've been in and deal with characters that we haven't seen before." The result? *Star Wars Legacy*. But could the decision to essentially create a whole new continuity be considered a risk?

"Sure it could," responds Ostrander, "and isn't that more interesting? That *Star Wars*, at this stage and after all these years, can be risky again? Dangerous?"

BEYOND GOOD AND EVIL

With *Legacy*, the team's ultimate goal is to give *Star Wars* fans what they want: characters in whom they will be invested, high stakes and themes that resonate, complete with all the accoutrements of the *Star Wars* mythos—Jedi, Imperials, space battles, underdogs, Sith. But by re-examining *Star Wars* archetypes in the context of a galaxy constantly caught in the throes of warfare and political upheavals, and turning them on their heads, they are also set on defying the fans' expectations. "Star Wars has a lot of parameters but if you know what you're doing, you can play with them. There's a certain amount of good versus evil but we also get to play around and look at the definitions of those."

Take the new Sith Lords, for example. By examining the entire notion of the Sith and putting their own spin on it, Ostrander and Duursema have come up with a much less black and white portrayal of the dark Jedi than previous stories. Surrounded by death and turmoil, this new breed of Sith wants to save a tumultuous and fractured galaxy, and feels the only way to do so is by taking control over it. "They see the Jedi as agents of chaos. While they're founded upon Sith principles, they are not in fact the same as the other Sith. They have a different reason for what they want to do," Ostrander says, believing that their motivation could be something many readers find themselves almost subscribing to. "According to [their] view, the galaxy is in chaos as has been shown by the Vong war. If it had been unified, if it had been strong, the Vong wouldn't have been as successful as they were. As a result, it needs a single mind, a single force, a single will, which is the Sith, to bring order to it."

Another familiar strain is that of the Skywalker clan, whose members always seem to find themselves smack in the middle of pivotal galactic events. *Legacy* follows suit by introducing Cade Skywalker. Though we don't know Cade's exact relationship to previous Skywalkers, we do know that he trained as a Jedi at one point, only to turn his back on the Jedi order and apprentice under a pirate before settling into his current profession as a bounty hunter. "He's alienated. He's a tough fighter. He's got a real rough side to him," explains Ostrander. "He is a rogue as we would define it by today's standards and some of the things he does, particularly in the early issues, readers are not going to like, but I think he will be a compelling character. He too has this burden of a legacy, which is the legacy of the Skywalker name."

The creative team will also be re-examining the galaxy itself. A galaxy that started as a utopia, only to be ravaged by war, an oppressive Imperial regime, and more war, before being fractured, invaded, and ultimately shattered. "We'll be drawing on different wars, different battles, and what happens after wars. How things fall apart," Ostrander explains. "What has the galaxy been like in the past hundred years? From the time of the Clone Wars up to *Legacy of the Force* there's rarely been more than a few years of peace in the galaxy. So what has this done to the galaxy? That too leaves a legacy." Ostrander is quick to point out that that the concept of legacy is not only the series' title, but a dominant theme as well. "We're looking at a lot of different legacies—the legacy of the Empire, the legacy of the Sith, the legacy of the Jedi, the legacies left by all this war."

And don't think that the series will revolve solely around Jedi, Sith, and Imperials either. Both Ostrander and Duursema share a love for all things Star Wars, and that includes all type of underworld figures from rogues, mercenaries, and bounty hunters to smugglers, crime lords and other dregs of the galaxy. "We have so many characters in this from Jedi to Sith to Imperials to underworld characters, all of whom are really interesting and have their own stories to tell," enthuses Ostrander. "We're really going to work hard to keep ourselves focused, but there's so many characters here to play with and to throw curve balls with."

SHARED VISIONS

Both Ostrander and Duursema feel they have a winner on their hands, and if their devotion to Star Wars could be matched by one thing, it would be their enthusiasm over their working relationship—something that shows in every one of their books. Unlike many teams, in which the writer whips up a script and then passes it off to the artist to do what he or she will, Ostrander and Duursema collaborate fully from the story's embryonic form on up.

This results in tightly meshed work in which the lines between script and design are blurred, something usually only accomplished by single writer/artists. "We talk everything through from the story idea on out through the characters, through the plot overview, through the script," Ostrander emphasizes the role Duursema has in story development as well as in artwork. "Jan wants a lot of input and I give it to her. I run everything past her first. She'll offer me suggestions, and sometimes I'll have suggestions for her. The number of hours of development we've spent on *Legacy* alone is staggering."

Ostrander has no shortage of accolades for his creative partner, nor does he have any shortage of praise for the work she's doing for *Legacy*. "She's talented, ferociously dedicated, committed and she loves Star Wars," he compliments. "The stuff I'm seeing now is making my jaw drop. As proud as I am of everything we've done in *Republic*, I think with what's coming out in *Legacy*, you're gonna go, 'Quin who?'"

Next issue: John Ostrander and Jan Duursema on the New Sith Order and other people they'd like you to meet from Star Wars Legacy.

Jariah Syn
by Jan Duursema

John Ostrander compares some of his *Legacy* creations with their movie counterparts.

Cade Skywalker

"I can't say that Cade is a cross between Anakin and Luke. I don't think it does the character justice. What I would say is that he is a man who feels the burden of both of those guys. Between Anakin and Luke, there are twin legacies there—one to the light side, one to the dark. And Cade has both within him."



New Sith Order

"Not like Sidious, not like Dooku, not like Vader. I think that between the tattoos and some other things people are going to feel more of a Maul type feel. But combined with someone with a very definite plan—control the galaxy to save it."



The Empire

"Not as inherently evil, but still it's not a republic, not a democracy. It's the rule of the few, or the one, over the many. It has a lot of strengths; it has a substantial number of weaknesses. It values power more than anything else."





By Steve Sansweet

How Star Wars Sushi Became a Collectible!



DID you hear the one about Star Wars sushi? No? Well, pull a seat up and listen to how once again this beguiling hobby of ours brings people together in the most unexpected ways.

A few years ago, when a new Japanese restaurant opened in downtown Petaluma, CA, not far from where I live, my friend Bob and I decided to check it out. It turns out that Hiro's is one of the best Japanese restaurants either of us has ever eaten at, and there have been many return visits with lots of friends. Besides the great food, the employees are super friendly. What I didn't realize until fairly recently is that one of them, the executive chef, is a huge Star Wars fan and collector, and our paths had intersected at least three times before that first visit to Hiro's.

It wasn't until a letter addressed to "Scouting" arrived last May—a letter I didn't open for two months until I was about to write my next column—that I learned the story of Toru Komuro. Some years ago Toru was selling Star Wars merchandise with ads in Toyshop magazine. One item in particular caught my attention: a beautiful cardboard standee for the Star Wars Christmas Album, one of my favorites. I called, and Toru—who recognized my name—decided to send it to me...free! I sent him a thank-you note and invited him to

visit my home and collection in Los Angeles, but he never got the chance.

Later, Toru and I met in person at Star Wars Celebration I in Denver, and we had our photo taken together, but he didn't tell me that he was the one who had sent the standee. He spotted me again last April when I was standing in line waiting for a first shot at Episode III merchandise at Wal-Mart's "48 Hours of the Force" blowout, but my fevered demeanor must have kept him at bay.

Finally, the letter arrived. Toru explained how he'd been collecting Star Wars toys for more than 20 years in Japan and the U.S. In fact, it was Star Wars that first brought him to these shores, since he was so inspired that he had to see for himself what kind of people could make a movie like that. Like most of us, Toru has had his ups and downs and he almost moved back to Japan a few times. But his ambitions were renewed one night when The Maker visited his former restaurant; they talked of Star Wars and George Lucas gave Toru his autograph. Toru even got a tour of Skywalker Ranch after one catering assignment there not long ago.

After reading the letter, I invited Toru and his lovely wife Miharu to visit Rancho Obi-Wan. It took a while for the stars to align, but it turned out to be a great afternoon for all of us. One of my favorite things is to see the collection through the eyes of someone else, especially someone who loves the saga as much as I do. Toru

wanted to reciprocate and asked if he could make a special Star Wars meal. Having no idea what that might entail, I of course said yes.

When the night arrived, our host seated us at a comfortable table in the rear of the restaurant, and the dinner began. It was

cinematic: First, the big picture; then a narrower focus; then a close-up. The appetizer was Mustafar, with a delicious tomato bisque soup out of which rose several small "mountains" made with unusual Chinese black rice. Time out for a trip to Dagobah with a fresh green salad and small vegetables cut into the shapes of Star Wars vehicles. Then we got right to the heart of the matter—the Duel of the Plates...or Fates, as the case might be: a round bed of white rice topped with thinly sliced smoked salmon and



Illustration: Francis Miao



black (and a little red) fish roe outlining the battle of Anakin/Vader and Obi-Wan. Next up were the crossed lightsabers—a symbolic light side (the green of avocados) versus dark side (the red of salmon). There were even three robed Jedi (or possibly Jawas—it's sometimes hard to tell with rice sculptures) watching. To top it off, Mihar made dessert—edible Ewok (chocolate) and Yoda (green tea) mousse-covered cakes.

To say that we were floored—as well as stuffed—by Toru's culinary skills is an understatement. It also proves that some of the very best Star Wars collectibles are photos...and memories. And, of course, lasting friendships!

I was recently cleaning my vintage (Sigh! I remember when the thing was brand new!) Millennium Falcon and I managed to un-stick several of the decals. Do you have any tips for re-sticking the 27-year-old stickers to the thing without ruining the stickers or the Falcon? And, while I'm asking, what is the best way to clean up the battery compartment?

—Anne DeFay, Pitman, NJ

Hey, I can remember when color television was brand new...and the dark ages before cell phones and iPods! But getting back to reality, I've had success in resticking stickers by spraying the backs with a can of spray adhesive. Use the kind that promises a permanent—rather than the peelable—stick. As for cleaning a battery compartment after a battery has leaked—well, that's just plain nasty business. I use Q-tips both dry and with some household solvent to clean up the worst of the muck. I've often then hand-scraped any coil or metal with something like an Exacto knife blade. Good luck!

I was wondering if you'd ever seen any Star Wars digest-size comic books. They were the size of the Archie reprints you see in the supermarket but in black and white. I had one for sure and I think I had two. They were probably bought in the late 1970s or early 1980s. I have no idea where I got them or where they are now, but would like to reread the one story. Luke (and other heroes?) has to team up with some



Imperials. They might explore a temple or something like that. A stormtrooper gets crushed by a rockslide and says something that has the word "Hell" in it. I remember it being an interesting story and would like to see about getting another copy. Any ideas?

—Shane A. Thelen, Ticonderoga, NY

Your memory is pretty good, Shane. First, there were Star Wars digest-sized comics, but they all were in color and not all galactic in content. Marvel published four issues of the STAR Comics Magazine between 1985 and 1987 that each contained an Ewok story. What you remember

are paperback books from Marvel Illustrated Books. The first, published in November 1981, had four stories reprinted in color from the full-size Marvel monthly Star Wars comics. The second full-size U.K. Marvel, published in October 1982, was titled *Star Wars 2: World of Fire* and was all black and white. It's about Luke, Leia and the droids thrown together with some Imperials to deal with a mysterious destructive force that threatens them all. As for your memory of the stormtrooper's line, you're close. Actually, he said, "You filthy coward! May you rot in—AAHHRRRR!"

I have two questions. The first regards the oft-discussed subject of buying autographs on the Internet. I absolutely refuse to buy any type of autograph on eBay with one exception. Lots of major films have a trading card set to promote them, and many of the sets include limited-edition autograph and memorabilia cards. I have purchased several of these cards over the years. What do you think about these? The cards are foil-stamped and glossy, and look absolutely real. Is that enough, or is it that easy for a fraudulent seller to make an exact replica of a Topps card? My second question is, now that the Star Wars saga is complete, are you planning on making a Prequel Edition of The Star Wars Encyclopedia? I have enjoyed the current volume immensely. I don't think any fan can memorize every character, location, and event in the series, so it's very helpful to have that book on hand for reference. An

PICK OF THE LITTER

I recently purchased two sets of the entire collection of Episode III toys that Burger King offered—one for my personal playing pleasure and the other set (brand new unopened bags) to stow away for a couple of years hoping to sell them. I was wondering if these toys are worth anything now brand new and if they would be worth anything in the future.

—Francisco Solis, Highlands Ranch, CO

1. What you paid for them (if you didn't overpay). Recent eBay auctions had full sets as low as \$25.
2. See answer #1. There were (and are) millions of these toys floating around. Take a deep breath, but this will not be your retirement fund.



edition covering Episodes I-III (or an expanded edition of the current book) would be priceless.

—Brandon Waters, Syracuse, UT

Although some of the rarest autograph cards can top \$1000 in eBay auctions, I have never heard of any of these being bootlegged. The card companies, such as Topps, go to a lot of trouble to make these cards special—the weight of the cardstock, the printing, the glossy coating, the hologram—that I think they are just too difficult to duplicate. You are so right to avoid buying other alleged Star Wars autographs on eBay: I'd say about 99 percent of them are totally fraudulent. As for the *Star Wars Encyclopedia*, I'm happy to be able to tell you that work has just begun on an all-new edition that will be out in a few years. I'll be able to give you more details as we get closer to the publication date.

I have long loved Star Wars like so many of my fellow fans and have collected many different items over the years, from framed posters and statues to trading cards and magazines. However recently I have gotten into collecting the Star Wars gift cards, like the ones from Wal-Mart and Toys 'R' Us and the individual game cards. These go great with the membership cards I get with my yearly subscription to *Insider*. Recently I have noticed more of these cards, such as the ones given at certain hotels at Celebration III and exclusive ones for online shopping. What I would like to know is, is there any way to get a complete list of these cards? The card magazines I have found do not seem to list them. I think these are just a really neat Star Wars collectible that many people have yet to tap into.

—Bob Gardner, German Valley, IL

Bob, these are a very cool collectible, from the cards you can get to buy a LucasArts video game to the incredible Target Episode III Darth Vader gift card with light and sound. The four different CIII hotel key cards aren't quite the same thing, but I think it's safe to lump them all into the plastic card category. Unfortunately, I don't know any place that has even a near-complete list of these babies, including Lucasfilm. But good places to start online include the Star Wars Collectors





Archive (www.toysrus.com) and The Star Wars Collector's Bible (www.sandcrawler.com). And, if you like plastic cards, you might like collecting some of the bazillion Star Wars phone cards, which are popular everywhere except the U.S.

First of all, you guys have the coolest magazine. OK, down to business. I noticed that in the Shop section of Issue 86 you have a piece of artwork entitled "Congratulations" for \$300, but I got the same artwork from Celebration III for free. What's the deal?

—James Bloedel, Milwaukee, WI

First the kind words and then the hatchet falls, eh? Let's try an analogy, James. Say someone gave you an oversized postcard of the Mona Lisa, probably the world's most famous painting. It cost you nothing. Do you assume you could walk into the Louvre and pick up the Mona Lisa for the same amount? Of course not. What you got at CIII was a handout with a photo of Japanese artist Tsuneo Sanda's lithograph "Congratulations." What StarWarsShop.com is selling is the actual full-sized lithograph printed on heavy archival stock with soy-based inks, signed and numbered, and limited to an edition of 250. Border to border it's chock full of characters from the complete Star Wars saga—even George Lucas for good measure! ☺

Please send your questions and comments about collectibles to: Scouting the Galaxy, P.O. Box 2898, Petaluma, CA 94953-2898. Or you may e-mail them to scouting@insider.starwars.com, making sure to put your hometown in the e-mail along with your full name. Letters won't be answered without both your name and city. Individual replies aren't possible because of time constraints, but we'll answer the questions of broadest interest in the column. Letters are edited for grammar, sense, and length.

SETTING THE

Jonathan Harb Leads ILM's Digimatte Artists into Brave New Worlds *By Daniel Wallace*

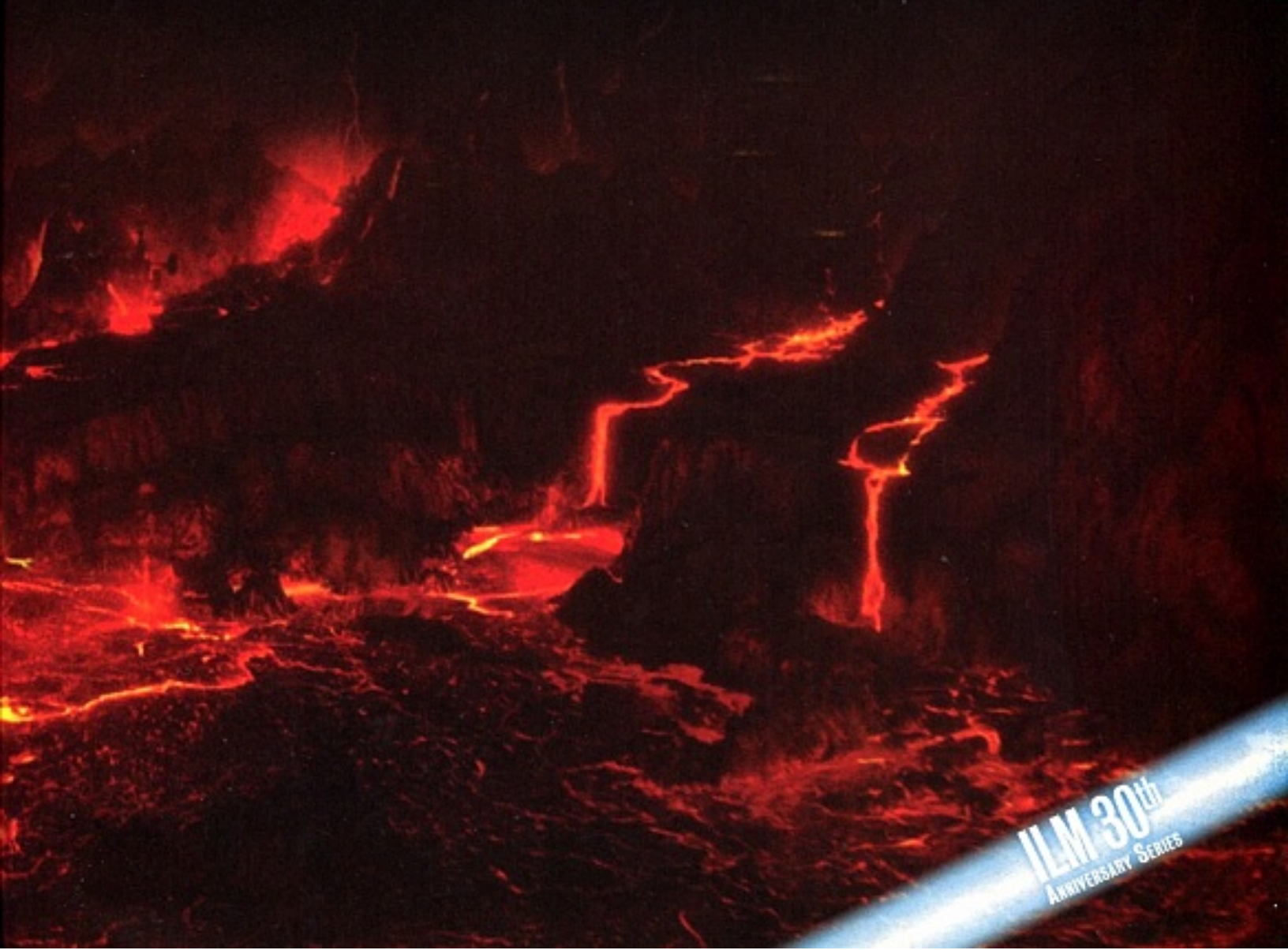
SCENE



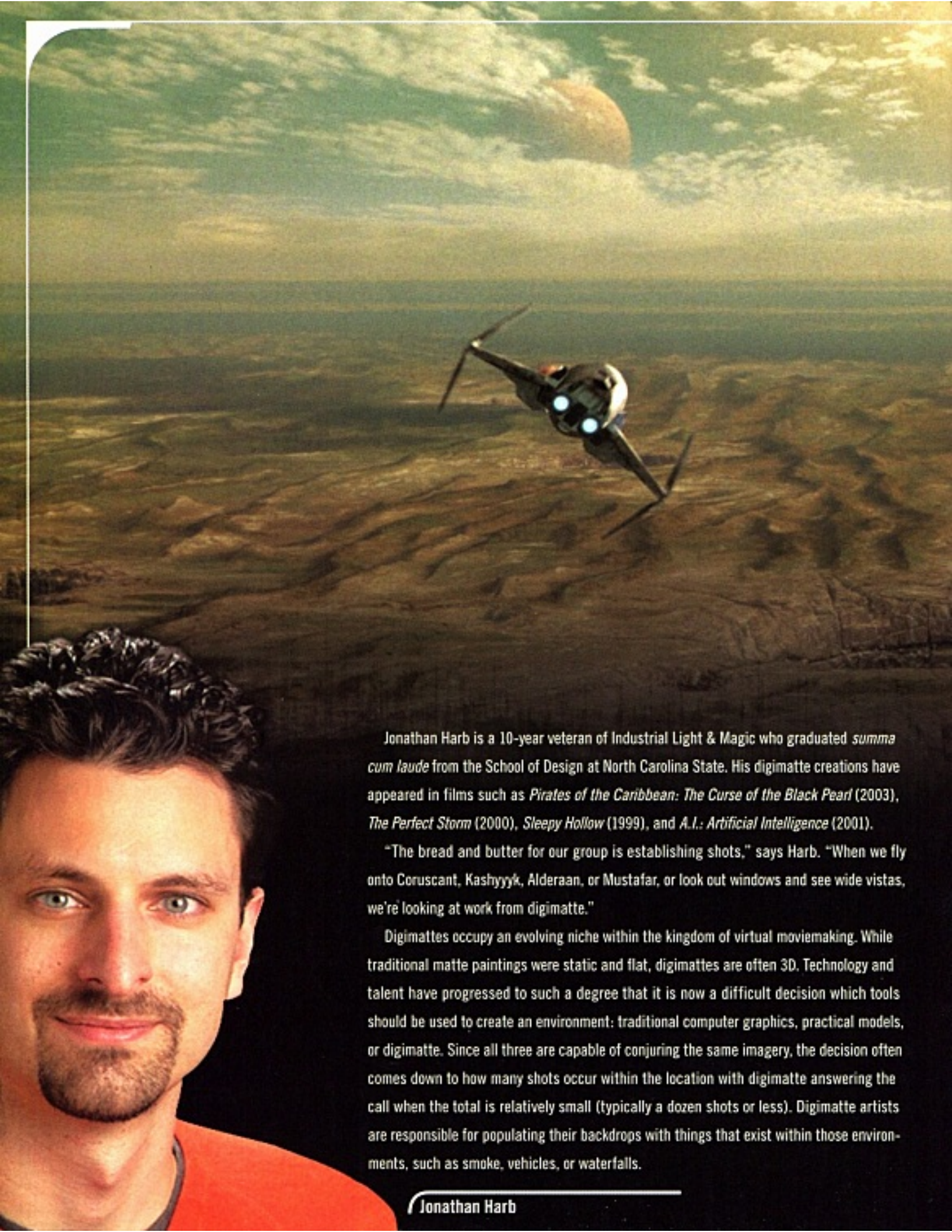
1977, *Star Wars: A New Hope*: Obi-Wan Kenobi stands atop a Tatooine mesa to deliver the classic line, "Mos Eisley Spaceport. You will never find a more wretched hive of scum and villainy." But the urban sprawl in the valley below is merely a matte painting—colors painstakingly brushed onto a pane of glass. Since the dawn of moviemaking, mattes such as this have stood in for backgrounds that would be impossible to film as live action.

Fast forward to 2005. Digital filmmaking has come of age, ushered in by the *Star Wars* prequels and their culmination, *Revenge of the Sith*. Pixels have replaced paints, and mattes are now created digitally. In fact, the classic Mos Eisley matte received a digital makeover for 1997's *A New Hope: Special Edition*. In *Revenge of the Sith*, these "digimattes" provide spectacular backdrops of Coruscant, Utapau, Mustafar, and other planets, continuing George Lucas' tradition of starting most scenes with an establishing shot.

You can thank ILM's digimatte team for these otherworldly images. The group—headed by Jonathan Harb with assists from Yanick Dusseault, Hilmar Koch, Brett Northcutt, Yusei Uesugi, and others—earned a nomination from the Visual Effects Society (VES) for Outstanding Created Environment in a Live Action Motion Picture for their work on *Revenge of the Sith*.



ILM 30th
ANNIVERSARY SERIES

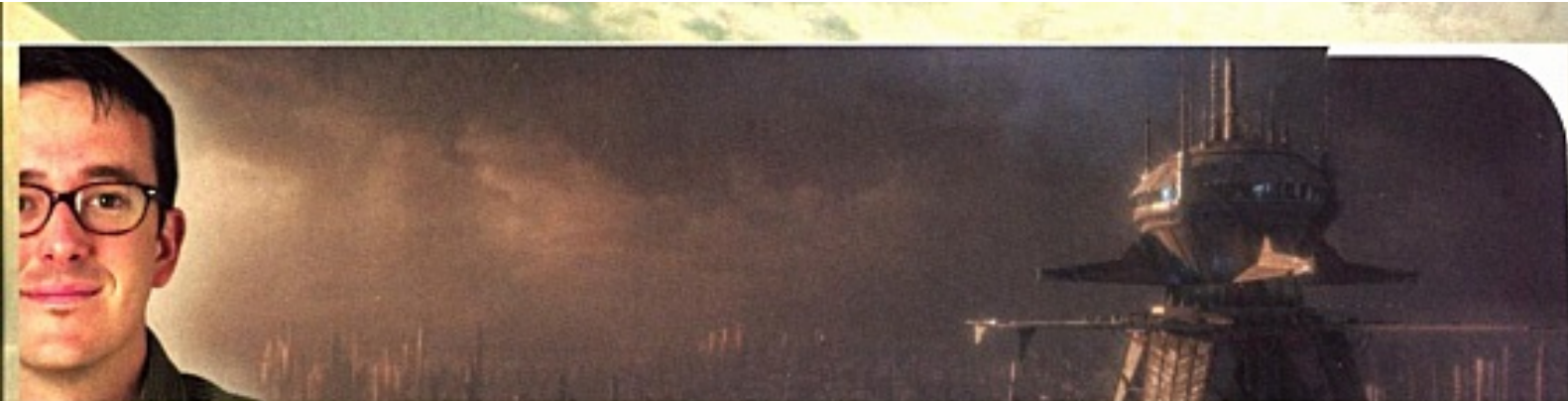


Jonathan Harb is a 10-year veteran of Industrial Light & Magic who graduated *summa cum laude* from the School of Design at North Carolina State. His digimatte creations have appeared in films such as *Pirates of the Caribbean: The Curse of the Black Pearl* (2003), *The Perfect Storm* (2000), *Sleepy Hollow* (1999), and *A.I.: Artificial Intelligence* (2001).

"The bread and butter for our group is establishing shots," says Harb. "When we fly onto Coruscant, Kashyyyk, Alderaan, or Mustafar, or look out windows and see wide vistas, we're looking at work from digimatte."

Digimattes occupy an evolving niche within the kingdom of virtual moviemaking. While traditional matte paintings were static and flat, digimattes are often 3D. Technology and talent have progressed to such a degree that it is now a difficult decision which tools should be used to create an environment: traditional computer graphics, practical models, or digimatte. Since all three are capable of conjuring the same imagery, the decision often comes down to how many shots occur within the location with digimatte answering the call when the total is relatively small (typically a dozen shots or less). Digimatte artists are responsible for populating their backdrops with things that exist within those environments, such as smoke, vehicles, or waterfalls.

Jonathan Harb



BRETT NORTHCUTT Architect of Vader's ER

Brett Northcutt, lead digital matte artist on *Revenge of the Sith*, had his sights set on the field since age 12. "It was the book *The Art of The Empire Strikes Back* that did it," he says. "I had always been into art, but what I loved more was movies. I had found my calling—creating artwork that was actually in the movies." Northcutt taught himself to paint, then received formal schooling at the Savannah College of Art and Design and the Art Institute of Chicago. By his final semester, his dream career had taken a sharp turn into the digital age.

After moving to California, Northcutt studied under Chris Evans, an artist who had contributed matte paintings to *Return of the Jedi*. "As an apprentice, I could not have asked for a more skilled or more humble master," he says. In 2001, Northcutt joined ILM—beginning on *Gangs of New York* instead of *Attack of the Clones*. His first substantial *Star Wars* work came with *Revenge of the Sith*.

Northcutt agrees that today's digimatte take a quantum leap beyond the rules that governed the classic medium. "As flat paintings on glass and masonite, traditional mattes were generally limited to static 'lock-off' shots with very minimal camera movement," he says. "Digital matte paintings are now a collage of photography, digital painting, and 3D renderings. They have replaced the techniques of both traditional matte painting and some miniature work."

But all these high-tech tools haven't necessarily made the job any easier. "Traditionally, there was an

attitude that a viewer might see your matte painting only once and maybe twice, so it made sense to focus your work on specific focal points in the painting," says Northcutt. "Now, there is a lot of time spent scrutinizing every corner of the frame to make sure it's totally full of life and detail. We try to mimic reality and make our images come alive with as much movement as we can squeeze in."

Northcutt and the rest of the digimatte team worked closely with *Revenge of the Sith*'s Concept Design Supervisors, Tiemens and Church. "They turned out hundreds of location concepts that were beautiful, almost impressionistic," says Northcutt. "When it came time to make these locations photo-real, we would work to figure out what kind of rock, metal, or clouds these worlds consisted of."

An example of Northcutt's craftsmanship can be seen in the establishing shot of lonely Utapau. "George didn't want the viewer to confuse Utapau with other, similar planets," he says. "We concentrated on making the planet's surface a network of shrub-covered dunes and sinkholes. I derived the landscape from digital photos I took at a local grassy ranch, a southwestern desert, and a gravel parking lot." After modeling the topography with millions of digital polygons, projecting a detailed landscape painting onto the geometry, and animating the shadows of lazy clouds, he says he succeeded in creating "the wheat-colored African savanna that George and the art directors were looking for."

One of Northcutt's most memorable images is the exterior shot of the Coruscant rehab center where Darth Vader undergoes his final transformation into an armored arch villain. "I had a blast working on this shot because it's the first time the city-planet is seen during a rainstorm," he says. "I animated lightning and added rain dripping off what is said to be the tallest building on Coruscant. Below is a vast ocean of skyscrapers going off into the horizon."

Northcutt also contributed to the first true image of Alderaan ever seen in a *Star Wars* movie. "This shot was created at the very end of the schedule within a three-week timeframe—pretty short for a shot this big," he says. "Luckily, matte artist and master 3D modeler Jeremy Cook had already built the planet's capital city. I took those buildings, painted them, and added mountains and a sunset sky to complete the landscape. The final touch was adding subtle sparkles on the idyllic buildings and some mist moving through the shot."

More than 30 genre-spanning films dot Northcutt's resume, from *Jarhead* to *The Truman Show* to *X-Men*. Northcutt's creation of a storm environment for *Hulk* earned him his second VES award nomination. Look for his work this summer in *Pirates of the Caribbean: Dead Man's Chest*.

"We create flat artwork for shots with no lateral camera movement," explains Northcutt, "and create more three-dimensionality for shots with big camera moves. But if the director wants to change a camera move dramatically, we often need to start over. Our scenes are really only designed to accommodate one specific camera."

On Episode III, digimatte artists worked closely with the creative minds in the Concept Art Department, notably Concept Design Supervisors Erik Tiemens and Ryan Church. One of their jobs is to transform wild, conceptual sketches into photorealistic representations.

"Matte artists require a strong, very broad artistic skill set," says Harb. "Our primary responsibility is the execution of designs. Using concept art and animatics as starting points, we create the images that everybody sees on the big screen."

One particular matte variation is the cyclorama (or cyc), a vast backdrop placed behind or through the windows of a setting, much like a skyline painted for an apartment set in a TV comedy. When a scene takes place in a confined location and consists of multiple shots, a gigantic cyclorama can cover all shooting eventualities.



YANICK DUSSEAUT

Building a Better Mustafar

Yanick Dusseault, lead digital matte artist on *Revenge of the Sith*, is at the cutting edge of the FX industry. He studied illustration at Sheridan College, modifying his traditional training to suit the limitless palette offered by digital computing. Dusseault spent four years in New Zealand working on *The Lord of the Rings* trilogy, and in 2001, he hopped across Pacific to join ILM's *Star Wars* crew in California.

Dusseault calls digimattes a necessary step in refining a film's early, imaginative outpouring of conceptual art. "Our work is often a simple translation of production paintings into realistic images," he says. "In my experience, the digimatte department is somewhat apart from the rest of the production pipeline, while retaining direct contact with the Concept Art Department."

Digimatte shots are largely static, but Dusseault says it's that very fact that makes them artistically unique. As "stand alones," digimattes allow artists the freedom to create every aspect of the shot, using whatever combination of software or rendering techniques the artists prefer.

On *Revenge of the Sith*, Dusseault worked closely with Tiemens and Church, sharpening their rough ideas to lock in the colors, details, and composition of a given shot. Dusseault churned out conceptual matte paintings for six months, one per day, as part of his role in linking the Art Department to the digimatte crew.

In a haunting fusion of ability and imagination—one that has been burned into the brains of *Star Wars* fans everywhere—Dusseault teamed with Tiemens and ILM Art Director Aaron McBride to create digital matte paintings of hellish Mustafar. The result is a bubbling cauldron of red and molten orange seen through a shimmering haze of heat.

So what's his favorite shot of all time? Dusseault suggests a gem from *Pirates of the Caribbean* (for which he shared the Best Matte Painting VES award with Jonathan Harb and artist Susumu Yokohira). "The shot was entirely virtual and consisted of a 2000-foot camera pull-back, revealing an island shaped as a skull and a 'bullet hole to the forehead' volcano!"

"A common application is to put a sky painting on a cyc," explains Harb. In *Revenge of the Sith*, locales such as the Jedi Council Chamber, Padmé's apartment, and Mustafar came to life with help from cycloramas.

Although digimattes are created using a hodgepodge of styles, including digital photography, 3D renderings, and digital painting, Dusseault points out, "The goal always remains the same: *whatever makes it work*."

Harb is particularly proud of the following shots, and feels that their craftsmanship is so proficient that viewers are unable to distinguish between reality and the virtual environment:



Anakin dashes through the hallway of the Galaxies Opera House.

"This shot was by Ben Huber, an artist who started with us as an apprentice. Initially, he struggled with how to combine all of his elements, yet we were able to reconfigure them. I enjoyed working with Ben on developing a look that worked and seeing his satisfaction after creating such a convincing shot."



The establishing shot of Senate Hall on Coruscant

"This is the work of Yusei Uesugi, who has created many outstanding city shots in the past. Yusei continues to raise the bar after 17 years of matte painting. This environment has complicated geometry, tons of textures, and required extreme ingenuity to manage the work's complexity."



The establishing shot of Theed on Naboo

Harb says this shot, completed by Dusseault, "was created at a pace that few of us can conceive of and harks back to a body of work by Brian Flora [digital matte artist on *The Phantom Menace*] that seemed to serve as a milestone for digimatte."

Harb's latest work is on the Antarctic dogsled film *Eight Below*, which marked his debut as a visual effects supervisor. For location

work, Harb trekked to locales as isolated as Greenland and Alaska. "We flew in helicopters to some incredibly remote locations of astounding natural beauty," he says. "At one location in Greenland, I fell into the Arctic Ocean when I stepped through a seal hole. One word: Gore-Tex."

Though the digimattes produced by Harb's team employ the finest high-tech tools, respect for the history of matte painting—represented by that vista of Mos Eisley from afar—permeates everything they do. "Despite a complete change in toolset, there is still very much a sense of pride and legacy for the traditional craft," says Northcutt. "We still look at matte shots from past *Star Wars* films for inspiration." ☐



HILMAR KOCH

The Invisible Hand Behind the Invisible Hand

Born in Germany, Hilmar Koch attended Chicago's Columbia College and logged 19 years of experience in the visual-effects industry prior to taking a job as CG supervisor on *Revenge of the Sith*. Not truly a member of the digimatte department, he considers himself more of a technician than a digital painter. "I combine the arts with the technical side," he explains. "Digimatte artists are further out on the art front than I am, while I'm more of a technical guy than they are and work on anything that has to do with rendering or making something look photographic and real."

One of Koch's specialties is Zenviro technology, a camera-mapping technique that re-creates a live-action

environment as a virtual doppelgänger. After transferring on-set footage to a computer, Koch duplicates the environment's basic geography, then texture-maps it with photographic details.

One example of Zenviro technology in *Revenge of the Sith* is the wide, sweeping pan of the starship Invisible Hand's observation dock, where Palpatine is being held prisoner. "That set was created in Sydney," explains Koch, "but then George changed his mind about how he wanted to frame the shot. He needed an extra 40 percent of screen space on the right, which was never shot. We couldn't create just the 40 percent, so we had to re-create the entire room. That's something I'm pretty

proud of because I think it's indistinguishable from the set photography."

Koch also helped texture the skin of the green monster from Ang Lee's *Hulk*, but he thinks his best work can be found in the fan-favorite film *Galaxy Quest*. He put the final polish on a towering brute that assembled itself from living stone. "It was a synthetic creature, and it had to be embellished with smaller rocks and dust," says Koch. "I think the lighting work was quite good."



ODDS

By Karen Traviss

Note: This story takes place 65 to 67 days after the events of the novel Star Wars Republic Commando: Triple Zero.

Everyone knows that intel's about as reliable as a Weequay quay ball. But that doesn't mean it doesn't have its uses. Sometimes it's the lies and myths that tell you everything you need to know.

—Sergeant Kai Skrata: Commando Instructor, Special Operations Brigade, Grand Army of the Republic

PLACE AND TIME: SEPARATIST DROID FACTORY, OLANET, SISKEEN SYSTEM—460 STANDARD DAYS AFTER THE BATTLE OF GEONOSIS.

Atin liked a big, satisfying explosion as much as the next man. But there were better ways of putting droids out of action than turning them into shrapnel. He just didn't agree with the technical details this time.

"Ordo told me you were argumentative," said Prudii.

Atin bristled. But coming from Ordo, it might have been a compliment. "I just want to get it right."

Atin edged along the gantry above the foundry floor, feeling along the rust-crusted metal railing for a sound section that would take the weight of a rappelling line with a fully-kitted Republic commando on the end. The only illumination was the red-hot glow from the durasteel sheets feeding into the rollers; droids didn't need light to see. The night-vision filter in his visor had kicked in the moment he and Prudii entered the factory.

It was a high-value target. The factory was said to be one of the largest outside Geonosis. Again, intel seemed to have lost something in the translation.

Atin found what felt like a solid section of railing and checked the metal's integrity with his gauntlet sensor. Flakes of corroded metal fell to the gantry floor, and he brushed them carefully into a gap to hide signs of entry.

"Five percent extra carvanium does the job," Prudii—Null ARC trooper N-5—pulled out his belt toolkit. "Trust me. I've done a lot of these."

"I know."

"And? Did it work? It worked."


"Okay, I'm not a metallurgist."

Prudii peered over the rail as he checked his rappelling line. "Neither am I, but I knew a man who was."

Atin didn't ask about his use of the past tense. He was both an assassin and a saboteur, and at the top of his game in both fields. Until Atin got to know him as well he knew his Null brothers, Ordo and Mereel, he would err on the side of caution. Nulls were as mad as a box of Hapan chags. There were only six of them in the army, but it felt like a lot more.

FICTION

Illustrations by Rob Hendrickson



Omega Squad was back at barracks again for a few days. Atin missed the rest of his team, but he'd volunteered for this mission to learn a technique. And learn he would.

I can do this. Argumentative? I just like things to be right.

Prudil dropped down the line, his kama spreading in the air as he descended in complete silence—no mean feat for an 85-kilo man in full armor. Atin took a breath and paused before dropping down after him. If a droid detected them, the mission was over. They'd have to blow the factory—again. And then the Seps would switch production elsewhere—again. If they just churned out millions of substandard tinnies, crippled at

were around during the night shift. Durasteel sheets rumbled between the rollers, were caught by giant claws, and moved to the next assembly line for cutting. At the end of the conveyor belt, a clamshell press shaped the torso cases of battle droids around a form before dragging them through cooling vats with a hiss of steam. The whole place smelled of soot and burning.

A maintenance droid—just a box on wheels with a dozen multifunctional arms—trundled past Atin and Prudil, as blind to the electromagnetic profile of their armor as all his kind were. Atin still held his breath as it passed. But no sound escaped from his sealed helmet.

the molecular level by a little tweak in the automation, it would save a lot of hunting.

"Nothing personal," Atin muttered, wondering what went on in their self-aware metal heads. "It's you or me, vode."

"What?" Prudil's voice filled Atin's helmet.

"Just trying not to be...organicist."

"Don't give me all that droids-have-rights asik."


"Wouldn't dream of it," said Atin.

He landed next to the Null lieutenant, and they skirted the assembly line. On the factory floor, 20 meters below ground level, the rhythm of fully automated production continued uninterrupted. Only worker-droids

He could yell his head off at Prudil and nobody else would hear a thing. The deafening noise of the assembly line would have drowned out all sound anyway.

"There it is," Prudil pointed to what looked like a run of oversize lockers on a far wall. Their hinges were as corroded as the gantry. "I hate rust. Don't they do any housework around here?"

Atin eased the cover open carefully. No, the Seps didn't inspect the automated settings very often, as long as the stateboard reported that everything was running okay. Inside, racks of data wafers fed template information to the different production lines, dictating wire gauges, alloy proportions, component ratings, and the thousands of other parameters

The background of the page features a stylized, high-contrast illustration in shades of orange and yellow. It depicts a chaotic battle scene. In the foreground, a droid is shown in profile, facing right. Behind it, a Jedi figure is visible, and further back, another droid is engaged in combat. The style is reminiscent of a woodcut or a high-contrast digital filter applied to a scene from a Star Wars movie.

that went go into making a battle droid. Atin and Prudii had just opened up the brain of the entire factory. It was time for a little surgery.

"How many times have you done this?" asked Atin.

Prudii sucked his teeth audibly and rocked his head, counting. "Lots," he said at last.

"And they haven't noticed yet?"

"No. I'd say not." Prudii clipped bypass wires to the bays above and below the slot to isolate it. "Just so I don't trigger the safety cut-out." He inspected a substitute data wafer—apparently identical in every way to the Separatist ones—and inserted it into the slot. "This'll make sure the foundry adds too much carvanium to the durasteel, and that the quality control sampling reads it as normal levels. See?" He pointed to the readout on the panel. A cluster of figures read 0003. "Machines believe what you tell 'em. Just like people."

"You sure that's enough?"

"Any higher and it'll be too brittle to pass through the rollers. Then they'll spot the problem too soon."

"Okay..."

Prudii took a breath. He was remarkably patient for a Null. "Look, when these *chakaare* reach the battlefield, the overpressure from a basic ion shell will crack their cases like Naboo crystal." He removed the bypass clips and attached them to bays flanking a vertical slot further up the panel. More spiked wafers replaced genuine chips. "And just in case they get lucky and spot that little quality control problem, this one will reduce the wire gauge just enough so that when it takes a heavy current, it'll short. I like to introduce a different batch of problems for each factory, in case they spot a pattern. How much more of this do I have to debate with you?"

"Just checking, sir."

"Drop the 'sir.' I hate it."

It was a precise calculation: just enough to render entire production runs of droids so vulnerable on the battlefield that they were almost useless, but not enough to flag the problem when the units were checked before being shipped from the factory—checked by service droids using the same falsified data.

Prudii had to be doing something right. The kill ratio had climbed from 20-to-one to 50-to-one in a matter of a few months. The tinies still hadn't overrun the Republic, despite the claims that they could. While Prudii worked, factory droids skimmed past him, oblivious. He stepped out of their way and let them pass.

"Is it true you've tracked down General Grievous?" asked Atin. "'Cos I know that two of you were tasked to hunt him—"

"Not me. Ask Jaing. Or Kom'rk. Their job, not mine."

Atin hadn't met them yet. "If they've found him, the war's as good as over."

"You reckon? Well, it doesn't look like it's over yet."

Atin took the hint and didn't ask about Grievous again. He kept watch, DC-17 rifle ready, anxious not to use it for once. It was odd to be invisible. He wondered why the Grand Army didn't use stealth coating on all trooper armor, seeing as most of their land engagements were against droids.

There was a lot that didn't add up in this war.

"There," said Prudii, closing the panel gently. He stood back to inspect it. "We were never here."

They climbed back up to the gantry on their lines and slipped out the way they'd come. It was pitch black outside. They had an hour to get to the extraction point and transmit their coordinates to the heavily

disguised freighter waiting for them. On Olanet, that meant crossing kilometers of marshaling yards serving the nerf-meat industry. Atin could hear the animals lowing, but he'd still never seen a live nerf.

"This place stinks," Prudii settled behind a repulsor truck in a yard full of hundreds of others and squatted in its shadow. The harmless but nauseating stench of manure and animals penetrated his helmet's filters.

"Five-seven, are you receiving?"

"With you in 10, sir. Stand by."

Prudii made no comment about the 'sir.' He took the data wafers out of his belt and attached a probe to them, one at a time. He struck Atin as a kindred spirit, a man who wouldn't let any inanimate objects get the better of him, but he was still hard work.

"Shab," Prudii muttered. He held out a wafer. "What do you make of this?"

Atin slotted it into his own wafer reader and relayed the extracted data to his HUD. The readout was just strings of numbers, the kind of data he'd need to analyze carefully. "What am I looking at? I normally blow this stuff up. I've never stopped to read it."

"Look for the code that starts zero-zero-five-alpha, 10 from the top row."

"Got it."

"That's the running total of units off the line since the wafer was inserted to start the production run. And the date."

Atin scanned from left to right, counting the line of numbers and inserting imaginary commas. "996,125. In a year."

"Correct."

"Not exactly smoking," Atin checked that he wasn't missing a row of numbers. "No, just six figures."

"Every factory we hit is producing numbers like that. Judging by the raw material freight we monitor, there're still a lot more factories out there, but I think we're talking about a few hundred million droids."

"That's reassuring. Thanks. I'll sleep well tonight."

"And so you should, *ner vod*," Prudii popped the seal on his collar, lifted off his helmet and wiped the palm of his gauntlet across his forehead; it came away shiny with sweat in the faint light leaking from the HUD. Somehow he looked older than Mereel and Ordo. "They say they're making quadrillions of droids." He paused. "A quadrillion has 15 zeroes. A thousand million millions, not a few hundred. Are we missing something here?"

Atin took no offense at the explanation. Anything more than 3 million was bad news in his book; that was how many clone troops were deployed or being raised on Kamino. "They' say? Who're 'they'?"

"Now that's a good question."

"Anyway, it only takes one to kill you."

"But where are they all? I've bimbled around 47 planets this last year." Prudii made it sound like sightseeing. Atin had a sudden vision of him admiring the visitor attractions of Sep planets and then fragmenting them. The grip of the Vergine rifle slung across his back was well-worn. Atin had no real idea who Prudii hunted, and he was happier that way. "Seen a lot, counted a lot. But not quadrillions. They just don't seem to be able to produce anywhere near those numbers."

"But that's why we're fighting, isn't it?" Atin tried not to worry about the HoloNet news and took the political debate as something that didn't matter, because one droid or a septillion, he and his brothers were the ones who would still be in the front line. "Because the Seps are going to overrun us with droid armies if we don't stop them. So why not just reassure the public that the threat isn't that big?"

Prudii looked at him for a moment. Atin got the feeling that he felt sorry for him in some way, and he wasn't sure why. "Because it's only the likes of us that are finding this out every time we crack a Sep facility."

"You report it?"

"Of course I report it. Every time. To General Zey. Mace Windu knows. They all know."

"So why is the holonews news saying quadrillions? Where did the figure come from?"

"I heard it first from Republic Intelligence."

"Well, then..." Intel was notoriously variable in quality. "They make it up as they go along."

"Even they're not that stupid."

Prudii replaced his helmet and held his hand out to Atin for the wafer. He didn't say much after that.

Millions or quadrillions. So what? Atin, a man who enjoyed numbers, looked at the 1.2 million clone troopers deployed at that moment, added the 2 million men still being raised and trained, and didn't even need to place a decimal point to work out that he didn't like the odds.

But he never did. And it never stopped him from defying them.

"Want me to relay this data to HQ?" he asked.

"No," said Prudii. "Not until Kal'buir sees it. Never until he sees it."

A good Mandalorian son always obeyed his father. The Null ARCs were no different: they looked to Sergeant Kal Skirata—Kal'buir, Papa Kal—for their orders, not to the Republic. A Mando father put his sons first, after all, and they trusted him.

Skirata would always outrank everyone—captain, general—and even Supreme Chancellor.

GLOSSARY

carvanium—metal used in alloys

vode—(Mando'a) brothers

osik—(Mando'a) equivalent of "poodoo"

chakaare—(Mando'a) term of abuse (lit. thief, petty criminal, "grave-robber")

ner vod—(Mando'a) my brother

kaminise—(Mando'a) Kaminoans

alwha-bait—insulting Mandalorian term for Kaminoans

an vode—(Mando'a) "brothers all."

jetise—(Mando'a) Jedi (plural) also means Republic

lierfek—Huttish curse

vod'ika—(Mando'a) affectionate diminutive form of "brother"

Mer'ika—(Mando'a) affectionate diminutive form of Mereel

shebs—(Mando'a) backside

di'kute—(Mando'a) idiots, morons

merc—short for mercenary

chags—small, unpredictable, highly excitable Hapan amphibians

heptochromatic—able to see in six colors including ultraviolet

petabyte—a quadrillion bytes of data

dar'yaim—(Mando'a) a place you want to forget, a hell

TIV—Traffic Interdiction Vessel (disguised vessel used for boardings by GAR special forces)

or'dinii—(Mando'a) "complete lunatic"

PLACE AND TIME: TIPOCA CITY, KAMINO— 461 DAYS AFTER THE BATTLE OF GEONOSIS

Ko Sai was a devious piece of work.

Mereel—ARC trooper N-7—had always thought of Kaminoans as cold, arrogant, xenophobic, and even suitable for barbecuing, but he'd never seen them as scheming—not until he began hunting their missing chief scientist, anyway. She hadn't died in the Battle of Kamino, as everyone thought. She'd defected.

Why? What motivates her? Wealth? Not politics, that's for sure.

He knew she was still alive, because she was on the run from her Separatist paymasters, now. In the cantinas of Tatooine, he'd heard rumors of a bounty. And when you had only your rare skill in cloning to trade, in a galaxy where non-military cloning was now banned, your attempts to raise credits were hard to hide from those who knew where to look.

The world of Khomm and Arkania had really suffered from that ban. Mereel knew exactly where to look.

He stood to attention in the ranks of troopers in the Tipoca training facility, a good, obedient clone as far as the Kaminoans were concerned. A perfect product. But their identification systems weren't quite as fool-proof as they'd told the Republic. They certainly hadn't spotted his fake ID transponder code. The little chip cycled through randomly generated IDs and, without his distinctive kama and blue-trimmed armor, he could disappear right in front of the kaminise. Not even the patrolling KE-8 pilots looking for defective clones could spot him.

You think you're infallible, don't you, aiwha-bait?

One of the Kaminoan technicians walked along the row of troopers and paused in front of him, blinking, gray-skinned, its long fragile neck tempting to a man trained to kill. Mereel, frozen at attention, fantasized: blaster, vibroblade or garrote? These vile things had wanted to exterminate him as a kid, and he would never forget that. He and his five brothers had been a cloning experiment the Kaminoans considered a failure: but Kal Skirata had saved them.

There was time for revenge later. Kal'buir had taught him patience.

Patience is a luxury. I'm aging twice as fast as an ordinary man.

He needed to pass through Tipoca City and grab some data without being noticed. The Kaminoan moved on. Mereel savored the knowledge that he knew more about chief scientist Ko Sai's whereabouts than the Kaminoans did, and they'd searched for her very, very hard.

You're going to give us back our lives, ghaal, me and all my brothers. Mereel included the Republic commandos, the poor cannon fodder meat-cans around him, and even the Alpha ARCs, who'd been ready to kill clone kids to stop the Seps from using them. An vode. They're all my brothers. Even the Alphas.

As the troopers fell out, he slipped in at the rear of a line of men to cover his progress toward the administration core of the building. One glanced at him, the slightest head movement betraying what was happening under his helmet. The man was probably well aware Mereel was a stranger from the minute telltale differences in gait or bearing, but he said nothing. No clone could possibly be a security risk.

I'm just borrowing some information, ner vod. I'm not even going to sabotage this cesspit of a city. Take no notice of me.

As the line passed a corridor leading off at 90 degrees, Mereel wheeled left and walked calmly down to the end of the passage. The heads-up display in his helmet scrolled floor plans and data before his eyes. He looked both at it and through it to focus on the systems terminal set in the wall. Since the Separatist attack on Tipoca just over a standard year ago, security



had been tightened, but that was just for Seps and their droids. Amateurs and tinies. Nobody could keep out a determined Null ARC.

"Mer'ika," said the voice in his helmet. It was quiet and concerned: Skirata rarely raised his voice to them. "Don't push your luck. I want you back in one piece."

"I hear you, Kal'buir." Mereel slipped the docking pin of his forearm plate into one of the terminal's ports. A couple of troopers looked his way from the end of the passage, but he remained unhurried. *I'm just calibrating my suit.* "We might not get another chance to come back here. I'm grabbing everything I can."

Along with the legitimate outgoing code that requested data from the Tipoca mainframe, a second hidden layer hitched a ride to access the root of the entire system undetected. Mereel now had Republic Treasury encryption and de-erasure keys, courtesy of an obliging Treasury agent called Besany Wennen, and they were the most advanced available. Now he could read not only Treasury data, but also find encrypted files between Tipoca and the Republic that had been hidden from his previous probes. He might also be able to recover the data that Ko Sai had stolen and deleted.

He wanted her critical research on controlling the aging process in humans. It might work both ways, they said. That meant it was worth a fortune. She would try to sell it.

The tree of files appeared in his HUD, a field of flickering amber and blue symbols like a garish fabric. What looked like a plain white wall to humans on Kamino was actually a riot of color beyond their visual range.

Only in the Kaminoans' digital systems did Mereel ever get a glimpse of the way their heptachromatic vision saw the world.

Lots of blue and orange and purple. Tacky. Tasteless.

If he copied just the files he knew he needed, it would take seconds. You might never get a chance to come back again.

The mainframe held 10 petabytes of data. It would take minutes.

Boots clattered past him. Mereel concentrated on looking like a regular trooper maintaining his armor's systems, but it was hard to stretch a 30-second procedure. He could hear his breath rasping in his helmet. So could Skirata and his brother Ordo, waiting in orbit to extract him.

"You okay, son?"

"Fine, Kal'buir."

"No heroics," said Ordo's voice. "Get out now."

Mereel looked at his HUD icon: still amber, still downloading. He was pushing it, all right. But he'd pushed his luck a lot more for the Republic, and a bunch of strangers and jetlise didn't mean half as much to him as the welfare of his brothers. The amber icon flashed. More boots clattered past the end of the passage.

Come on...Come on...

It was taking too long.

His peripheral vision, enhanced by his helmet's systems, saw the Kaminoan pause and turn to walk towards him. *Fierfek. That's all we need.*

It was a crested male. It stood in front of him, feigning concern. He knew it only saw him as a commodity.

"You have been downloading longer than average, trooper."

"Just checking, sir." Mereel heard a faint click on his audio feed:

Skirata was edgy. "Slow data response times on my HUD."

"Then please proceed to Procurement and have them run diagnostics."

"Yes, sir!" Don't bank on it, aiwha-bait. The icon in his HUD changed to green. "Right away, sir!"

Mereel withdrew the docking pin and walked back down the passage in the general direction of Procurement. The moment the Kaminoan was out of sight, he dropped back into the ocean of white-armored bodies and worked his way down the wide corridors and walkways to the maze of service passages that led to lesser-known landing platforms.

Mereel knew every meter of the complex. Skirata had encouraged the Nulls to run wild as kids, much to their disgust of the Kaminoans. He looked into the cloud-locked sky and rain hammered his visor like shrapnel.

"Ready, Kal'buir," he said. "Get me out of this dar'yaim."

PLACE AND TIME: REPUBLIC SPECIAL-OPS FREIGHTER TIV Z766/2. CATO NEIMOIDIA PORTAL. HYDIAN—461 STANDARD DAYS AFTER THE BATTLE OF GEONOSIS.

"This wasn't in the op order," said Atin. "We were supposed to sabotage the factory and return to base."

Prudii had ordered the traffic interdiction vessel to Neimoidian space. The pilot didn't seem worried. TIV pilots never did.

"I know," said Prudii. "But this is all about presentation."

"Even this TIV can't take on an armored transport."

"You sound scared, *ner vod*. Look at me. No helmet. Would I take a risk without my suit sealed?"

Atin considered showing Prudii where he could dock his character assessment the hard way. "But it's not unreasonable to ask why you're presenting a target to the Seps just to get a few thousand droids that are probably from a spiked batch anyway." He paused for a breath. "Lieutenant."

"No need to stand on ceremony with me, *vod'ika*," Prudii shrugged. "We're all brothers. Even those unimaginative Alpha planks. Force bless 'em. Why am I doing this? Emphasis, *ner vod*. Emphasis."

A small, bright spot grew larger in the view plate and resolved into a yellow and gray transport with horizontal spars picked out in scarlet. Prudii let it draw a thousand meters behind the TIV.

"Ready torpedoes," he said.

The pilot tapped the console. "Torps ready."

"Steady..."

The transport was accelerating slowly towards the jump point.

"On my mark..."

He was calculating blast range. Atin could see it.

"Take take take."

"Torps away."

A spread of six proton torpedoes streaked from the concealed tubes in the ship's underslung drive. The TIV shuddered. Atin reminded himself that his Katarn armor and bodysuit was space-tight for 20 minutes, and then realized help would be a lot more than 20 minutes away if anything went wrong. It always was—why did they bother? But Prudii didn't have his helmet on. Either he was confident or he was mad, and being a Null meant he was probably both.

The first and second warheads punched one-two into the transport's starboard flank in a blaze of gold light. Atin didn't see the rest strike

because the TIV accelerated from standstill to way too fast in a matter of seconds, heading for the jump point. It was definitely emphatic.

Stars stretched and streaked before them as the TIV went to hyperspace and left the stricken transport far behind. Prudii wasn't even waiting to confirm a kill. He smiled as the acceleration leveled out and the TIV settled steady again. The pilot yawned. Atin said nothing.

"You're going to tell me what an *or'dinii* I am for pulling that stunt, aren't you, *ner vod*?" asked Prudii.

"Pointless bravado." If he took offense, Atin was ready to swing at him. "Reckless, even."

"But it's what the GAR would do if it came across a droid transport and didn't know a lot of tinies were already as good as useless. Isn't it?" Prudii sounded as if he regarded the Grand Army as something separate and external. "I didn't bust my shebs around half the galaxy this past year so the Seps could work out that their tinies were already sabotaged. So it's worth the risk to make it all look real. If we don't take a pop at them whenever we get the chance, they'll wonder why."

Atin dealt in the measurable and the solid, things he could deconstruct to find out how they worked, and things that he could build. He was trained in camouflage and feint attacks. But the world that the Nulls moved in, the arena of black ops, was a nebulous haze of bluff and counter-bluff. Just when he thought he had the hang of it, they'd do something that was obvious in hindsight but that hadn't occurred to him at the time.

"You think they're that smart?"

"I never underestimate the enemy," said Prudii. "Especially when I'm not sure who the enemy is." He tapped the pilot's shoulder. "Drill RV point, my good man, and make it snappy."

"You Null boys are my favorite fares," said the pilot, and yawned again. "Never a dull moment."

PLACE AND TIME: REPUBLIC SPECIAL-OPS SHUTTLE. UNCODED. EN ROUTE FROM KAMIND TO DRALL RV POINT. CORELLIAN SPACE—461 STANDARD DAYS AFTER THE BATTLE OF GEONOSIS.

Mereel swung through the hatch into the crew bay, and Skirata gave him a playful tap on the ear with the flat of his hand.

"Don't do that again," said Skirata. "If those gray freaks had caught you, they'd have reconditioned you."

"They might have tried." Mereel caught Ordo narrowing his eyes in disapproval: Kal'buir was not to be distressed, ever. "Anyway, this could well be worth it."

Safe from detection even by the Republic, they sat in the crew cabin of the unmarked shuttle and pored over the data from Mereel's haul while they waited for Atin and Prudii to rendezvous. They watched the files play out on Ordo's datapad like the latest holovids while the Treasury software from oh-so-helpful Agent Wennen flagged the most heavily encrypted files and those that had been subject to secure erasure.

Mereel was almost joking when he keyed in the search parameter "Palpatine." It was always worth seeing if there was data about key politicians in any files he sliced, just in case, but he didn't expect to find anything.

But he got it.

"Osik," he cursed.

"Problem?" Ordo nudged him.

"Maybe." Mereel stared at a triple-encrypted file that yielded to the Treasury software. But it wasn't a message or a data file; it was a copy of a holotransmission.

He hit the key. It was a frozen holo of Lama Su. Fierfek, it was the Kaminoan Prime Minister, and he appeared to be talking to Chancellor Palpatine.

Skirata swallowed audibly. "Now this is where life gets a bit dangerous." But they watched, transfixed, as the shimmering blue image of Lama Su sprang to life from the datapad emitter.

"If you require more clones beyond the current order, then you must authorize us to begin further production immediately. An initial payment of one billion credits...."

There was a crackling pause: Palpatine's response wasn't recorded, but it was clear he had interrupted. Lama Su's head bobbed in annoyance.

"We must make it clear that the current Kamino contracts terminate in two years. Apart from the special facilities you ask us to set up on Coruscant, Chancellor, you will have no further clone production beyond the current 3 million unless you commission more now..."

There was nothing more. It appeared to be all that Lama Su had filed, probably as some kind of personal insurance. If the date was correct, the conversation had taken place some months before.

"Shab," Skirata hissed. "What are they playing at?"

Ordo slowly raised his hand to his mouth. Mereel, who thought he'd seen it all, revised his grasp of political subterfuge on the spot.

"So is the Republic going bust and not paying its bills?" asked Ordo. "Or are we seeing something else?"

"Cloning facilities on Coruscant? General Zey never mentioned that."

"Maybe he doesn't know. There's a lot Zey doesn't know, after all...lots about us, for a start."

"How's the Chancellor going to pull that off?"

Skirata interrupted. "See what else you can find." He'd started chewing ruik root again and Mereel gauged his anxiety by the speed of his jaw. He was going like a machine now. "I don't like this at all."

"If this is all the army we've got for the foreseeable future," said Ordo, "then we'll be overrun in two years."

"Unless Prudli's patent droid remover saves the day," said Mereel, stomach churning.

Why didn't I pick this up earlier?

All Nulls were adept spies, used to knowing more about the Republic's inner workings than the Senate itself. Mereel could even find out the smallest and most private details if he needed to, maybe even how many times Palpatine used the 'freshers each day. He'd thought that no information escaped him. So being surprised by totally unexpected information left him uneasy and ashamed.

"How did I miss this, Ka'buir?" he said, feeling he had let him down.

"You didn't, son," said Skirata. "You found it."



**PLACE AND TIME: RV POINT, DRALL SPACE.
CORELLIA SECTOR—462 STANDARD DAYS AFTER
THE BATTLE OF GEONOSIS.**

Prudli obviously hadn't seen Skirata in a long time. Atin watched, fascinated, as he turned instantly from glib cynic to adoring son, hugging Skirata with a clash of armor plates. He stood back, and Skirata patted his cheek, an indulgent grin spreading across his face.

"I have some interesting data for you, Kal'buir." The two ships hung linked together by a docking tube, a long way from Republic scrutiny as well as the Separatists. They gathered in the crew bay of the smaller TIV. It was a tight fit. "We're still not finding droid numbers like intel claimed. We have to reassess the nature of the Sep threat."

Atin thought Prudli just meant numbers. It was now obvious that the droid numbers were flawed to say the least. Atin would have been happy to just write that off as Republic Intelligence being *di'kute*—nobody with any sense expected intel to be accurate anyway—but it seemed to bother all three Nulls a great deal. Ordo and Mereel, their helmets stacked side by side on the deck like two decapitated heads, wore matching frowns of concern.

"Come on, this is supposed to be good news," said Atin.

Ordo shrugged. "Depends where the original estimate came from."

"But what if it turns out to be right?"

Mereel looked mildly exasperated. "If they had even 1 quadrillion droids, or a tenth of that, we'd know all about it—because they'd use them, and they'd invade Coruscant." He glanced at Skirata, as though waiting for permission to go on. Skirata shook his head. "Anyway, a factory processing more droids than that needs a lot of durasteel and parts, and we'd notice the traffic. We're not seeing quadrillion-ton shipments of ore, metal or components."

"Then it's just Sep propaganda. Everyone talks up their troop strengths."

Atin simply couldn't see why it mattered. They had a better handle on the Sep droid numbers now, and a good strategy, for the time being, for making sure that the millions didn't count for anything like that number on the battlefield. He settled back into an alcove in the port bulkhead and inserted his test probes into the wafer's terminals. He just wanted to see the data for himself, or as much as he understood of it.

"We're fighting small fires all the time, all over the place," said Skirata. "Zey might think these numbers are good news, but it's like saying we're drowning in three meters of water instead of a hundred."

Atin hadn't been raised by Skirata like the rest of Omega Squad, but he knew the man well enough now to read his reactions. He was completely transparent with clones; he didn't seem to be able to deceive them, or even want to. "There's something you're not telling me, Sarge."

Skirata put his comlink on standby. "Yes, son, there is."

"So it is Grievous, then? Because if it is..."

"It's messy politics," Skirata—a contract killer, an accomplished thief, a man who diverted Republic resources whenever he felt like it—would never lie to his boys. He promised them that. "If you know about it, it might endanger you."

Atin wondered what might be more dangerous than being a Republic commando. It wasn't exactly a steady desk job. But he trusted Skirata completely, even if his curiosity was devouring him. "Okay, Sarge. Orders?"

"Get back to HQ with the TIV pilot and do a bit of skills transfer. Teach the rest of the lads how to make nice crumbly droids."



Ordo cut in. "And thank Besany Wennen for me, will you?"

Atin worked out that Prudli wasn't going back with him. "You're telling me to get lost, aren't you?"

"For your own good," said Skirata.

It had to be Grievous. For a moment Atin wondered if they didn't think he was good enough to go after the Separatist general with them, and then he started worrying for Skirata. Even with a bunch of Nulls, the old *di'kut* would be insane to try to tackle him. And Atin had no intention of walking away if that was on the agenda.

"Straight question, Sarge."

"Don't put me on the spot, At'ika."

"Are you going after Grievous? 'Cos if you are, I'm not leaving."

"No, we're not going after Grievous."

Atin scrutinized his face. "Okay, Sarge. Be careful, anyway. Whatever it is."

He climbed back through the hatch to rejoin the TIV pilot. Most of the time, he really didn't need or even want to know what the Nulls got up to. Or Skirata, for that matter. He just didn't want to lose any more brothers.

And even if he worked out what was going on, it wouldn't change his job one bit.

PLACE AND TIME: RV POINT, DRALL SPACE—462 STANDARD DAYS AFTER THE BATTLE OF GEONOSIS.

"Okay, what's your assessment?" Skirata prepped the secure link to General Zey back at headquarters. "What are we going to tell him?"

Ordo shrugged. "Nothing about the holorecording—yet."

"We'd be failing in our duty if we didn't advise him to change tactics, though," said Mereel. "Again."

"You know it's not his decision."

"But it's still our duty."

Skirata frowned and opened the secure link. The Jedi general seemed to have been caught on the hop—the holomage showed him in his undershirt, hair disheveled.

"Another confirmation of droid production numbers, General," said Skirata. "Same as before. Worst scenario, maybe a few hundred million right now."

"That's better than we thought. I needed some good news."

"Successfully neutralized?"

"My lads are completely reliable."

"I know."

"We think...look, it's pretty clear from what we're seeing that we're facing small-scale conflicts in waves. If we concentrated all our forces on completely overwhelming them a sector at a time, instead of scattering our troops across a thousand fronts, we could break the Seps a lot faster."

Zey chewed his lip. "I hear what you say."

"A big push. Consolidate our forces and hit 'em hard, then move on when they're crushed and hit the next sector. This piecemeal approach is just damping down fires temporarily."

Mereel waited for Zey's reaction. The Jedi looked tired. It was hard to find anyone in the Grand Army who didn't look in need of a week's sleep.

Zey dropped his voice to a near-whisper. "I agree, militarily. General Windu reminds the Chancellor of this proposal whenever he can. The answer's always the same. Palpatine thinks it'll be seen as excessive force and might alienate the neutral worlds."

Mereel had no patience with politics. "Tell him we're feeling pretty alienated right now, too."

"I understand your frustration, Lieutenant."

"What does he say about the droid numbers, then?"

Zey shrugged. "He believes that underplaying the threat might be foolhardy."

"Always easier to get the voters to foot the bill for a war if they think the enemy's about to invade, eh? Is that why Republic intel came up with the quadrillions figure?"

"You're a cynical man, Sergeant."

"Yeah. I was a merc for too long."

"I never said you were wrong."

"Okay, General," said Skirata. He managed to sound irritated. Zey knew the game by now; the two of them conducted a coded conversation, both knowing what the other really felt. Mereel admired their pragmatism. "We've not found the hub of the Seps' droid production. I assume you'll want us to carry on looking."

Zey sounded older these days. "The Chancellor is most insistent."

"Understood, General."

Skirata closed the link and stared through Mereel for a moment. Then he focused on him again. "Palpatine doesn't want to talk about the real numbers. Clone production on Kamino looks like it might stop dead in a couple of years. I say the objective of this war isn't the one we're being told it is."

"You sound like you expect politicians to tell the truth, Kal'buir."

"Nah. I'm not that senile yet," Skirata gestured to Ordo for his datapad, fingers beckoning. "We're bringing the plan forward a little, lads. I'm marking a date on my calendar just under two years from now, and making sure we're ready to take care of our own by then. You understand me?"

"Understood," said Mereel. Skirata had what he called an exit strategy: his plan for the end of the war, not just for himself, but for the Nulls...and maybe any clone who found himself out of a job. "Okay, everybody looks for Ka Sai now."

"What about Grievous?"

Ordo handed the datapad to Skirata. "Last time Kom'rk got a fix on him it was leaked information. Someone wants us to find him. Until we work out who and why, we keep a little distance."

"Works for me," said Mereel.

Wars often didn't make sense. He'd read plenty of history, and he'd absorbed Kal'buir's lessons; politicians often made decisions that flew in the face of professional military advice. Whatever the Republic was up to, a long-running war of skirmishes suited Palpatine's purpose.

But it didn't suit Mereel. And it didn't do the mounting numbers of clone casualties any good either. He felt no guilt whatsoever about using the taxpayers' credit to get the best outcome for himself and his brothers, both those in the field now and those to come.

Three million against...how many? Hundreds of millions. They were bad odds, but they weren't impossible, not with the Nulls and a few thousand commandos around. But working out odds meant being clear who the enemy was, and the more Mereel learned, the less certain he became.

"Cheer up," said Prudii. "Average kill rates are going up all the time. I reckon we can shoot for at least 200-to-one." He took a hand-size slab of metal out of his pack and held it up with a grin. Then he smacked it down hard on the edge of the console. It crazed and broke into pieces. "Those tinnies just can't take the strain like we can."

No, those weren't impossible odds. Bad, maybe; but not impossible. Mereel sat back in the co-pilot's seat, took out his datapad, and began combing through the hidden data of Kamino's clonemaster. Ka Sai had the whole galaxy in which to hide, but she was hiding from men she had personally engineered to be the very best.

The odds weren't in her favor. ●



By Frank Parisi

Darth Maul in Effect

PLUS, THE STAR WARS ULTIMATE GALACTIC HUNT



STAR WARS TRANSFORMERS WAVE 3

Slated for release in May, Wave 3 of Star Wars Transformers will include Clone Pilot/ARC-170, Jango Fett/Slave I, and Emperor Palpatine/Imperial Shuttle. Also hitting shelves in May will be the deluxe set featuring Han Solo and Chewbacca, who will combine to form the Millennium Falcon!



STAR WARS ULTIMATE GALACTIC HUNT

Hasbro celebrates its near 30-year history of Star Wars action figures with The Ultimate Galactic Hunt beginning May 1. The UGH collection will include Vintage Figures, Basic Figures, and Exclusives, all bearing a logo-embellished foil sticker.

The Vintage Collection will include Greedo, Biker Scout, Han Solo in Trench Coat, Sand People, and Luke Skywalker: X-Wing Pilot. Packaged with the figures are proof-of-purchase stickers. Mail them in, and you'll receive a George Lucas in Stormtrooper Disguise figure.



THEY WILL BE NO MATCH FOR YOU

The Double-Bladed Darth Maul Force FX Lightsaber takes Master Replica's entire Force FX series to a new level. Yes, it is double-bladed. Yes, it has power-up, power-down, idle, swing, and clash sound effects built into the hilt. Yes, it can be disassembled into two separate single-bladed lightsabers. On sale this spring for \$199; a single-bladed, "battle damaged" version will cost \$119.



HASBRO EXCLUSIVES

The Clone Wars Gunship and The Hunt for Grievous Battle Pack will be available only at Toys 'R' Us, while the Demise of Grievous figure and the Skirmish in the Senate battle pack will be sold exclusively at Target. All go on sale in May.



THIS PLACE CAN BE A LITTLE ROUGH

The owners of the Mos Eisley cantina were renowned throughout the galaxy as the proprietors of a good time, as distinguished patrons Han Solo, Obi-Wan Kenobi, Greedo, Snaggletooth, Ponda Baba, and the Bith musicians can attest. Gentle Giant celebrates the infamous freighter-pilot hangout and watering hole for the wretched with its sixth series of Star Wars Bust-Ups, which will adorn store shelves in May at about \$6 a pop.



HIS RESOLVE HAS NEVER BEEN STRONGER

Gentle Giant's 1/6-scale Emperor Palpatine Mini Bust beautifully renders the vile demagogue moments after ordering the wholesale slaughter of the Jedi Order, and it boasts sculpting that oozes wickedness from every orifice. Scheduled to hit stores in April, it's limited to 4,500 pieces and will cost \$50.



AWESOME, THIS STATUE IS

Sculpted in the same distinctively quirky style as his Clone Wars animated series incarnation, Yoda contemplates the dark forces gathering for control of the galaxy. Standing a whopping 2-feet tall, the Clone Wars Yoda Monument is roughly the size of a small child and will be limited to 1,000 pieces when it ships in June From Gentle Giant at the suggested retail price of \$499.

ELEGANT WEAPON, INDEED

Master Replicas announces its new series of Collector's Edition collectibles, and what's a better way to kick off the line than with a replica of the lightsaber wielded by Qui-Gon Jinn?

The Collector's Edition version of Jinn's weapon is crafted with just as much care and detail as the Limited Edition version, only it is being produced in unlimited quantities, will come with a new vertical-style display stand, and is made from different materials to make it more affordable. Expect it to go on sale later this year for \$199.





By Frank Parisi

Jedi Mind Bricks

WITH A SLEW OF NEW FEATURES AND CHARACTERS, THE SEQUEL TO LEGO STAR WARS IS FULL OF SURPRISES.



A LEGO Star Wars video game was a concept so bizarre that it just had to work. And work it did. The 13th best-selling game of 2005, LEGO Star Wars was a surprise hit that not only was a perfectly executed amalgamation of LEGO's oddball visual style with the saga's scope and energy, but it was also one of the rare games that won over fans of all ages. And now, there is another....

LEGO Star Wars II: The Original Trilogy will expand on the prequel's epic story by hurling you into the events of the first three Star Wars films. "Pretty much every iconic scene or battle from the Original Trilogy will be in LEGO Star Wars II but with its own LEGO twist," says Jeffrey Gullett, associate producer at LucasArts. The sequel's gameplay mechanics will also progress along with the story. "There will be a lot more opportunity for building and customizing—that's exactly what LEGO is all about!" Gullett explains, adding that "we've added vehicles and creatures that you can actually ride through many of the levels, implemented the adaptive difficulty system, and created a richer, more interactive environment with more puzzles and tons of LEGO elements to play with."

Gullett touts the game's roster of 50 new playable characters, every one of whom will have

melee attacks, elaborating that "many will have signature moves, such as Leia's slap, Lando's kung fu moves, and my favorite, Chewbacca pulling enemies' arms out of their sockets!" Many characters will wield new weapons, and Jedi characters will feature new Force abilities, such as Obi-Wan's Jedi mind trick, Vader's dreaded Force choke, and Palpatine's Force lightning attack. Even cooler, you will also be able to import saved characters from Star Wars LEGO to play in part II. "Having the freedom to bring in any character into any situation really makes for some fun situations," says Gullett. "Ever wanted to see how Jar Jar and the Ewoks would get along? Now you can find out!" Taking things a step further, as you unlock characters, their body parts become available, allowing you to create millions of custom characters.

The first game's vehicle stages will be overhauled as well. No longer confined to rails, vehicles will now be able to move freely throughout levels, while in some levels you'll



be able to enter and exit vehicles at will, giving you free reign to explore any way you want. An overhauled camera system will not only enable you to see much more of your environment, but it will also allow more separation between players during co-op play.

We will give you more information about LEGO Star Wars II in upcoming issues, but for now, feast on these gorgeous screen shots from the game.



STAR WARS

PATH TO THE DARK SIDE



Path to the Dark Side
Commemorative Cache —
A "must" for collectors! Limited
production, numbered proofing edition
contains one check of all 8 scenes
and signed Certificate of Authenticity.
No personalization. Printed with
commemorative message. Not for
banking purposes. Edition size: 2005.



ORDER NOW!
Limited Production Series
ENDS SOON!

IT IS YOUR DESTINY...
...BUT ONLY FOR A LIMITED TIME!

The rise of Darth Vader is the most anticipated moment in film history, "Path to the Dark Side" a limited production check series from The Anthony Grandio Company commemorates this moment. Eight scenes transform Anakin Skywalker from young slave to Darth Vader. Printing is limited to the *Star Wars: Episode III* release date and will only be available while supply lasts.

Don't miss out on this one of a kind check writing experience. Order Now!

Unleash the dark side with the NEW Darth Vader checkbook covers! Full grain leather with black foil (above left), full color (leather above right), fire-red foil stamped vinyl (below left), and holographic foil stamped vinyl (below right).



Star Wars ARMADA — Redesigned to celebrate Episode III.
With each box receive 8 of 24 randomly chosen scenes
featuring starships from all 6 Star Wars films!



Star Wars Address Labels in brilliant color!
Choose from 2 styles. 144 labels per set.



Ag
the
Anthony Grandio
company
800-472-6346

To ensure correct bank codes and printing, carefully follow instructions. **FOR ADDRESS LABELS:** On separate sheet of paper, clearly print name, address, city, state and zip. Enclose with completed order form. For YL30H — 2 lines of 35-character max. (includes letters, numbers, and spaces). For YL30V — 3 lines of 35-character max. (includes letters, numbers, and spaces).
FOR CHECKS: 1. Send a remittance form or voided check from your existing check supply indicate any printing changes.
2. Also, if available, send a deposit slip from your existing check supply. 3. Complete and include the order form for a copy of this form. 4. Enclose a check payable to The Anthony Grandio Company. 5. Make to: The Anthony Grandio Company, P.O. Box 20086, Jacksonville, FL 32211-3086. *Allow 4 weeks from receipt of order for regular delivery. 2-3 1/2 weeks for fast mail.
Checks will be mailed to address printed on your checks. To order gift certificates, call 1-800-472-6346.
Officially Licensed by Lucasfilm Ltd. © 2006 Lucasfilm Ltd. & TM. All rights reserved.

*Checklist, enter prices below and total at right.

<input type="checkbox"/> STAR WARS PATH TO THE DARK SIDE Checks <input type="checkbox"/> ONE-PART QTY (# of boxes) \$ \$24.95 = <input type="checkbox"/> DUPLICATE QTY (# of boxes) \$ \$24.95 =		<input type="checkbox"/> STAR WARS Address Labels <input type="checkbox"/> YL30H - 144 per set QTY (# of sets) X \$8.95 = <input type="checkbox"/> YL30V - 144 per set QTY (# of sets) X \$8.95 =		SUBTOTAL (Total of ALL items at left) FL Sales Tax (Add 7%)	
<input type="checkbox"/> STAR WARS ARMADA Checks <input type="checkbox"/> ONE-PART QTY (# of boxes) \$ \$21.95 = <input type="checkbox"/> DUPLICATE QTY (# of boxes) \$ \$23.95 =		<input type="checkbox"/> Black Foil Vader Leather Cover QTY X \$34.95 = <input type="checkbox"/> Full Color Vader Leather Cover QTY X \$34.95 = <input type="checkbox"/> Red Foil Dark Side Vinyl Cover QTY X \$6.95 = <input type="checkbox"/> Holographic Foil Flame Vinyl Cover QTY X \$6.95 =		Shipping and Handling — Add \$1.95 per box of checks. Add \$1.95 per set of labels. Add \$6.50 per leather cover and/or Commemorative Cache. For fast mail, add \$4.50.	
<input type="checkbox"/> STAR WARS PATH TO THE DARK SIDE Commemorative Cache Non-negotiable - No personalization set of 8 checks QTY (14 of sets) \$ \$24.95 =				YSI087 TOTAL	

www.starwars.com • SEE MORE STAR WARS CHECKS AT: www.anthonygrandio.com



By Bonnie Burton and Pablo Hidalgo

Best of Star Wars Blogs

PLUS, WEBCAM MOVIES, EVASIVE ACTION, AND GALACTIC GALLERY



THE response to *Star Wars: Blogs* (blogs.starwars.com) for members who want to review *Revenge of the Sith* and share memories of their favorite *Star Wars* saga moments has been tremendous. Not only are fans excited about the blogs, but so are the *Star Wars* cast and crew members who have agreed to write VIP blogs as well. Bloggers include writers Karen Traviss and Ryan Kaufman, and a multiblog-full of *Star Wars* artists, not to mention various employees of Lucasfilm, LucasArts, and ILM.

To read thousands of blogs covering such topics as the films, collecting, Expanded Universe, gaming, fan activities and more, visit blogs.starwars.com.



I WILL MAKE IT LEGAL

By: The Dark Moose
Blog name: Moose Poodoo

Notice that there are no lawyers in *Star Wars*? Certainly there are lawmakers, but no one walks around with a clipboard behind Grand Moff Tarkin assuring he doesn't make unwarranted claims about his Death Star. No one leans in to give sage legal advice to Palpatine as he electrocutes his underlings. There is no 800 number and general warning label on the hilt of every lightsaber. The closest thing to a lawyer in *Star Wars* is Threepio, advising everyone of the odds against getting out of various situations and warning Artoo of his obligations when it comes to talking to strange computers.

And so I started thinking... *Star Wars*... with lawyers....

VADER*: I've been waiting for you, Obi-Wan. We meet again, at last. The circle is now complete. (This is a closed circle with professional Jedi. Do not attempt this at home.) When I left you, I was but the learner; now I am the master. (Terms "learner" and "master" indicate general skills and are intended neither to convey specific capabilities nor to accept liabilities for results. The rules of this ongoing conflict may be requested in writing or can be obtained in person at a registered Sith outlet. No other members of the Jedi or Sith organizations or their immediate families may participate in this conflict.)

BEN**: Only a master of evil, Darth. (This statement is intended to provide general qualification but is not limited solely to the domain of evil nor does it imply specific certifications in other philosophical ideologies concerning morality. Your evil may vary.)

VADER: Your powers are weak, old man. (Power levels are expressed as an overall average and

may fluctuate with applied use. Power levels are measured by a third-party firm in a laboratory setting. Any notice or other communication regarding the range of power qualifications requested to be given hereunder shall be in writing and shall be mailed by registered or certified mail to the party to whom it is to be given. No Force-sensitive beings were harmed in the making of this statement.)

BEN: You can't win, Darth. If you strike me down, I shall become more powerful than you can possibly imagine. (The opinions expressed by this old man are the sole property of Obi-Wan Kenobi and are not intended to reflect the opinions of the Jedi or the Old Republic, or any of its affiliates or subsidiaries, implied or expressed. Striking down can result in common side effects including fear, anger, aggression, nausea, dry mouth, hatred, suffering, headaches, an urgent and persistent need to go to the bathroom, and in some extreme cases have been linked to lava burns. Consult your physician before engaging in striking someone down.)

VADER: You should not have come back. (You have the right to remain dead. Anything you do say may be used against you in a court of Me. You have the right to consult another dead Jedi or to have one present during your killing. If you cannot find a dead Jedi, a protocol droid will be appointed for you.)

* "Vader" can be substituted at any time and without prior notice with "Anakin Skywalker," "Darth Vader," "Darth," "Annie," or "Dark Lord of the Sith."

** "Ben" can be substituted at any time and without prior notice with "Obi-Wan Kenobi," "Old Ben Kenobi," "Obi-Wan," "the Negotiator," or "Crazy Old Wizard."



OMG 0RD3R 66!!!ONE!!!

By: Ryan Kaufman and Daniel Blakenship
Blog name: Look, sir! Zombies!

Lots of people have wondered about exactly how Order 66 happened. Did Palpatine give the order to every clone? Or was it a wideband message to all commanders? Or maybe he emailed his commanders and blind cc'ed everyone else.

Well, yesterday, one of the IT guys at 500 Republica forwarded me the actual transcript of the Order 66 message from Palpatine to his troops. Evidently, they were using some sort of instant messaging called Klonetalk:

PALPZ: d00ds
Bly: sup
BkRA1138: Sup foo
***GR33** has entered the conference*
Bly: Grecececececece
GR33: whatevz
Bly: Gree sux0rz
PALPZ: d00ds! 0rd3r66! pwn teh Jedi!!! LOLZ
Bly: omg!!!!!!leevne order 66 rulz
BkRA1138: LOLz Palps! pwnd Konh3ad!
GR33: zong wtf0rce
PALPZ: w j00 problem gree
GR33: I have Yoda! He hax0rz!
PALPZ: Lol
Bly: n00b
NEYO: i no kung foo.
Bly: lolz neyo

The Jedi also have their own messaging called Force Instant Message (FIM)...

Mec3: omGZ. This Mpa B10wzz!
System Message Player Mec3 has found the long way down.
Mec3: I MAZ TKD
summer_GIRL28 (Aayla): T3an Kill
System Message Player summer_GIRL32 has just been ventilated
summer_GIRL28: omGZ TKERZ



M0c3: I GOT TKD 2
C0n3h3d: CAMPERS
System Message Player C0n3h3d has just been executed
C0n3h3d: OMGZ I GOT TKD AND CAMPED !!
K00N4J00: lag...
System Message Player K00N4J00 got the explosive solution
K00N4J00: j00 all waitin on spawn 2?
(ALL): STUPID TEAM, LAME MAP, LAG...
L33TMUFF3T: INVINCIBLE I AM, LAG IS WITH MEH
System Message Player gr33 lost his head
M0c3: y0daz n00b h3 hax0rzz, c0llz it lag
M0c3: PLAYERINFO-L33TMUFF3T
LAG=2300ns AVERAGE=180ns LOW=32ns
KILLS=1 STATUS=ACTIVE
SH00KTI: OMGZ j00 cant spawn, that n00b Anakin is at base, TKing, and camping
(ALL): AROGHHH.
M0c3: S0m3l s3t uz up da Bomb
066TACN3T

0N0KIN: All their base are belong to us
PALP2: L337. J00 join my clan.



SAY IT AIN'T SO!

By: ssgonik

Blog name: Ackbar is Back

I was just looking through author Karen Traviss' Mando'a Language Glossary and thought I'd see how to say something as simple as "I love you." I mean, come on, there's nothing cooler than going on a date with a lovely lady and telling her you love her in Mando'a!

So then, moving right along...

ni kar'taylr darasuum gar

I love you.

Now is it just me, or is that a heck of a lot to say just to say I love you? Love by itself is "kar'taylr darasuum". Maybe I'm missing something, but at least in my experience I've never come upon a four-letter word translating to a nine letter word and an eight letter word (and we certainly can't forget the ' in there). I've also noticed *riduurok*, but that says love specifically between a husband and wife. I kar'taylr darasuum everything Karen Traviss has done for furthering our knowledge of the Mandalorians and look forward to any more that may come our way, but can someone please tell me I'm just reading something wrong cause it just seems a little odd.

WEBCAM MOVIES ON HYPERSPACE

Remember the excitement of tuning into the Hyperspace Webcam to catch a glimpse of your favorite Jedi in the makeup chair? Or seeing the Episode III set being built from the ground up? Or getting close-up views of actors Hayden Christensen and Ewan McGregor practicing their epic Mustafar duel? Fans can relive all their favorite moments from the production of *Revenge of the Sith* with the new Hyperspace feature of Webcam Movies.

Some of the most exciting events during filming on the Episode III sets in Australia and England were captured by the Hyperspace Webcam. Now with this new feature, fans can check them out in motion and in a larger format! You'll see the cast acting out scenes; the crews building sets, props and costumes; and the makeup artists transforming actors into beloved Star Wars characters. The Webcam movies also feature moments captured at Celebration III, Comic-Con, Skywalker celebrity events, press junkets, and much more.

Visit the Hyperspace section of [starwars.com](http://www.starwars.com) to see such Webcam movie clips as Shaak Ti and Kit Fisto in the makeup chairs, Hayden and Ewan at dueling practice, the opening ceremonies at Celebration III, George Lucas and Ben Burtt editing the final cut, MTV filming at Skywalker Ranch, and a few surprises featuring our fans themselves.

<http://www.starwars.com/hyperspace/member/video/cammovie.html>



THIRD EVASIVE ACTION UNDER WAY

Evasive Action: Prey, the sequel to the popular *Reversal of Fortune* and *Recruitment* webstrip story arcs, has just begun online at Hyperspace. Written by Paul Ens and illustrated by Thomas Hodges, *Prey* features the return of the young Order 66 survivors Drake, Zonder, and Elria.



Too restless to live out the rest of their lives in hiding, the three former Padawans have taken to the hidden corners of Coruscant to honor the original Jedi ideals of keeping the peace and fighting on behalf of those who can't fight for themselves. But Inquisitor Tremayne, Darth Vader's agent, is bent on ridding the galaxy of Jedi and has a particular bloodlust for the trio; every action they make leaves clues for the Jedi hunter.

It's not only Imperials on the search as Drake and friends find themselves entangled in the affairs of up-and-coming Black Sun criminal Prince Xizor and the deadly bounty hunter Boushh—and it's not Princess Leia under that mask!

Evasive Action: Prey is currently underway and updated daily.

GALACTIC GALLERY

Before our favorite *Star Wars* visionaries came to be such icons, they initially worked in the world of concept art and helped translate George Lucas' imagination into reality. Here is a showcase of their wondrous work.

Nelmoidian Cage Bird (1)

Terry Whitlatch illustrates a Nelmoidian bird that was originally going to appear in the negotiations conference room aboard the Trade Federation ship. The bird's death was to alert the Jedi of the impending dioxis gas attack.

Pieced Together (2)

This illustration by Doug Chiang defines the look of the robotic arms that assemble the battle droids in the Geonosian droid factory.

Inside Artoo (3)

A schematic illustration of the R2-D2 costume that Kenny Baker wore in *Star Wars*. The fairings that hold his legs (noted as "A" in the first drawing) completely disappear in the noncostume tripod configuration. An annotation here suggests that we "may assume it retracts."

Air Whales (4)

An air whale, ridden by a Whatnot—both denizens of Bespin undergoing development by Ralph McQuarrie.

Dramatic Cliffs (5)

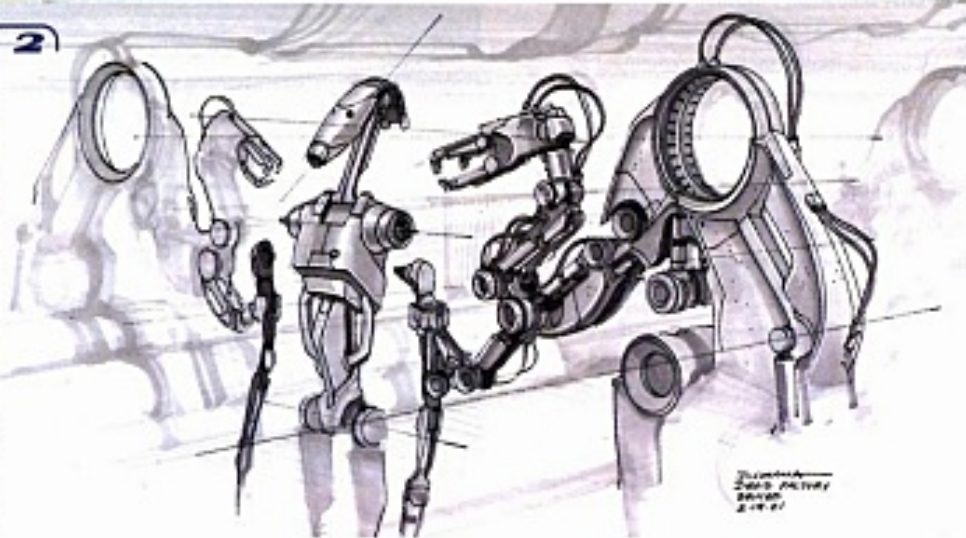
A worm's-eye view of the enormous black cliffs of Mustafar cut through with searing cataracts of plunging lava is envisioned in a dramatic painting by Erik Tiemens.

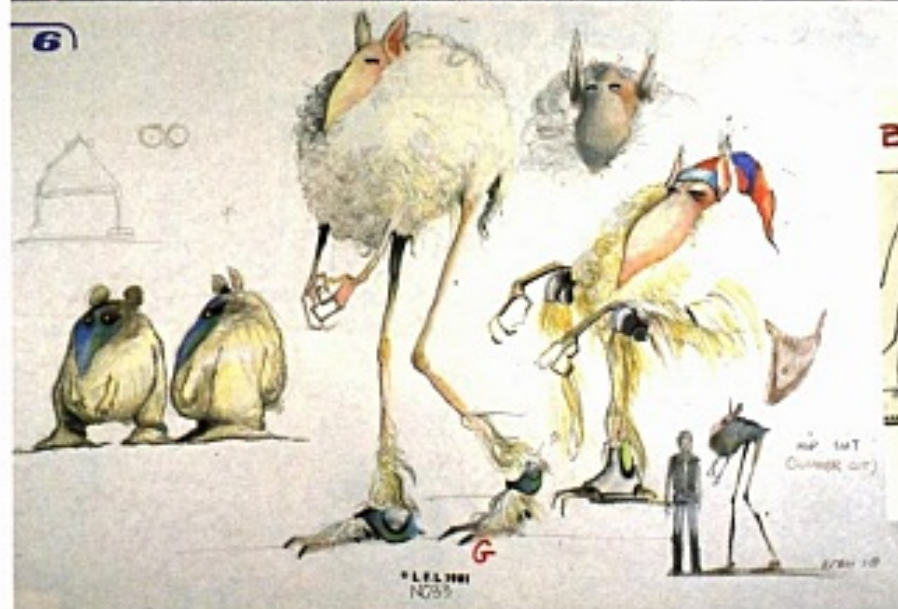
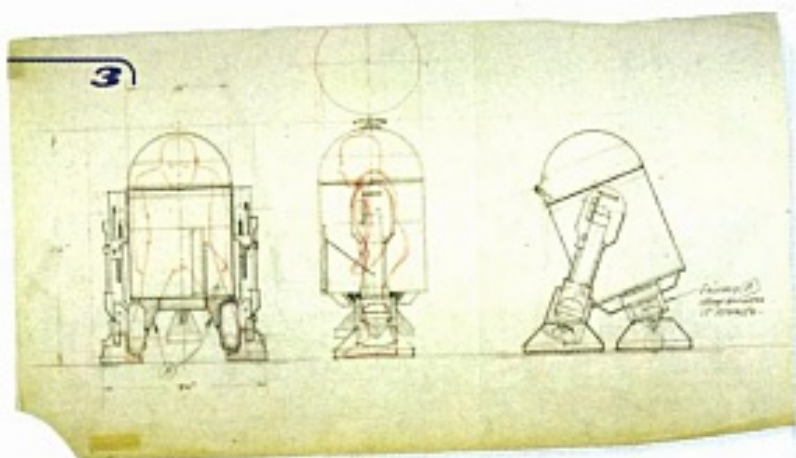
Not Bad for a Furball (6)

A collection of Yuzzum concepts illustrated by Nilo Rodis Jamero—originally, Endor was to be inhabited by both Ewoks and Yuzzums. Note the "summer cut" fur design to help the Yuzzums cool off in the hot months.

Not Quite Themselves (7)

A very early storyboard, not attributed to any artist, depicts the crew of the *Falcon*—Han, Luke and Chewie—in a very different form.





BOARD 27A



NO BOARD

VOL. 18

BANTHA TRACKS

BY THE FANS.
FOR THE FANS.

MAIL CALL!

BANTHA TRACKS ARTISTS POST IN FORCE

TO:
BANTHA TRACKS
c/o MARY FRANKLIN
LUCASFILM
P.O. BOX 10228
SAN RAFAEL, CA 94912

We asked, and you delivered—or rather the post office delivered—your envelope art to us at Bantha Tracks. There's nothing quite like receiving a piece of mail decorated with Star Wars art to remind us in a very personal way that the Star Wars fan community is alive and well, and as creative as ever.

< Thank you, Peter Slivkanch of Evans, Colorado for sending in this awesome Boba Fett to Bantha Tracks. The envelope has been hanging on the editor's bulletin board since you sent it last fall and is going to stay there for a long time. Great work!

> When Jose Contreras was very young, his parents took him to see *Star Wars*, and he "begged them to go see it again and again." Contreras says his favorite part of *Revenge of the Sith* is when the clones execute Order 66.

A TEXAS FAR
FAR AWAY...



< From a Texas far, far away comes another outstanding Bantha Tracks envelope by tattoo artist Weldon Lewis. You can view some of his other work at his site, mrluckystattoo.com.

> Libi Rimmer from Morristown, Tennessee calls herself "living proof that *Star Wars* is for all ages." A subscriber to the original Bantha Tracks in the 1980s, Rimmer says she really enjoys seeing how different Bantha Tracks is today. "*Star Wars* is not only inspiring, but also just plain fun, and all of you at Bantha Tracks provide the fans with wonderful things to enjoy," Rimmer writes. "Even my kids are fans. I truly believe that loving *Star Wars* is genetic."

Bantha Tracks
c/o Mary Franklin
P.O. Box 29901
San Francisco, CA 94112

Jedi





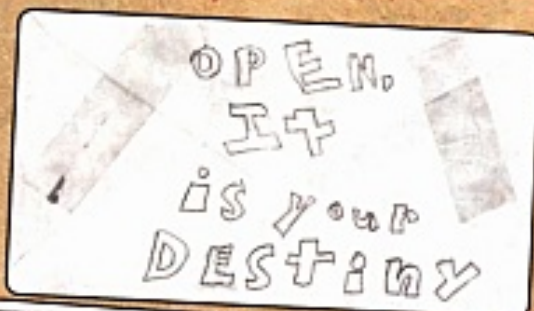
< Brian Richardson mailed Yoda, who's looking ready to kick some Sith butt, from Murrieta, California. "I have seen some extremely impressive envelope art," writes Richardson. "From Darth Vader and Emperor Palpatine, all the way to detailed lightsabers. However, I have not seen very many Yoda pics." This is a great one to add to our gallery, Brian!



* Jared Staple, age 11, of Roy, Utah sent separate envelopes featuring Obi-Wan riding Boga and doing battle with his version of General Grievous. Jared writes, "I really love Star Wars Episode III, and I really love art, and my whole bedroom is all about Star Wars, and someday I am gonna make a Star Wars movie with you, so here is a picture." Thank you, Jared!

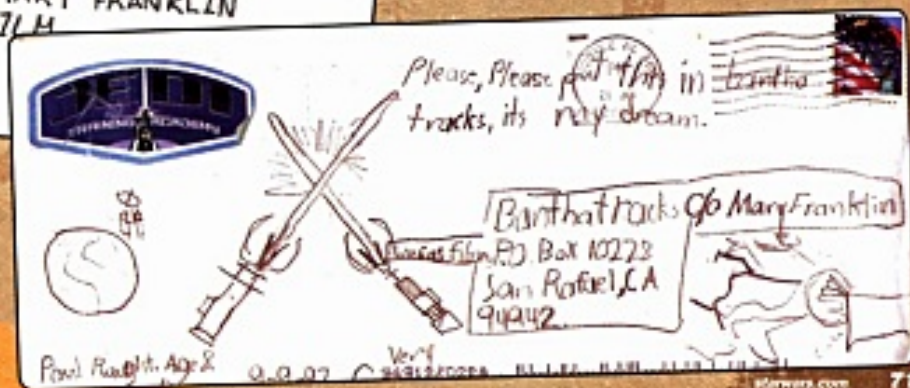


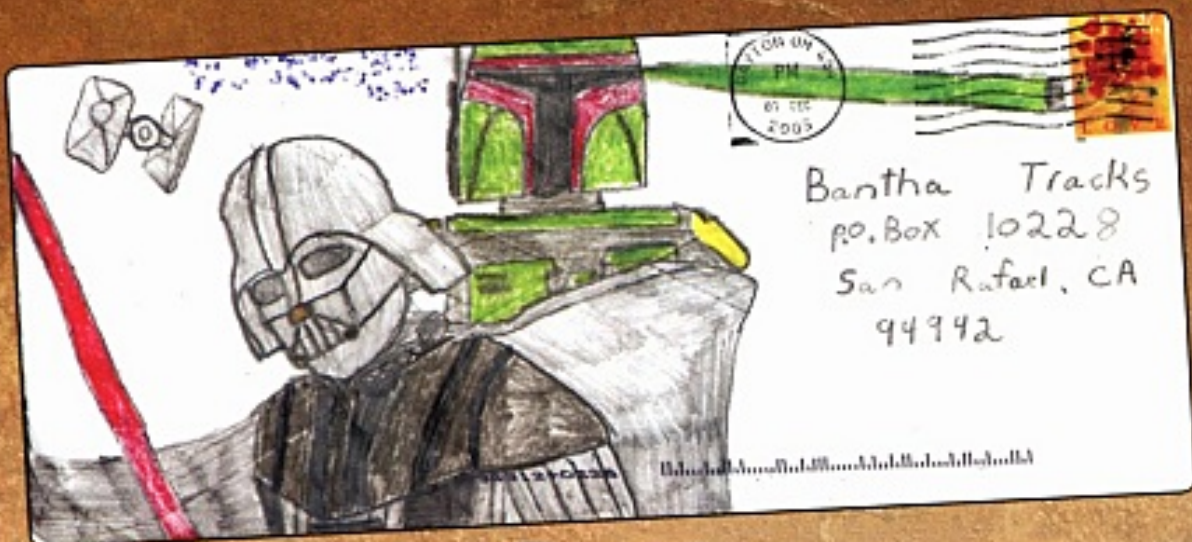
> Ten-year-old Charles Bishop from Louisville, Kentucky mailed Bantha Tracks a very good drawing of the Star Destroyer Avenger chasing down the Tantive IV at the start of Episode IV. But it was Charles' instructions to us on his envelope that really caught our eye. How could we not open his mail?



< "I am 12 years old, and I'm a big Star Wars fan," writes Daniel N. Garloch. "Just want to thank you for bringing Star Wars into my life. My best friends Braeden and Travis also send their thanks to you for Star Wars." Daniel started his own Star Wars fan club with his friends in Saskatchewan, Canada.

> How could we not help fulfill eight-year-old Paul Raicht's dream of being in Bantha Tracks? Especially because he, as he states on his envelope, is a "very good artist." Good job with the Jedi lightsabers, Paul!





< Cameron Minor, who plans to make a *Star Wars* fan film, mailed his envelope featuring Darth Vader and Boba Fett from New Lebanon, Ohio.



> While *Bantha Tracks* very much likes the drawing of Obi-Wan Kenobi by Rachel Willis, we also love Lightning, the Jedi horse.

< At left is a picture of Jedi Master Yoda that Rachel built out of LEGOs in one-and-a-half days.

You can send your envelope art to *Bantha Tracks*, and you just might see it in print or in the *Bantha Tracks* online edition, new every other Tuesday on www.starwars.com. After reading our submission guidelines on page 73, mail your postal creations to:

Bantha Tracks, c/o Mary Franklin, P.O. Box 29901, San Francisco, CA 94129.

THE WAY WE WERE

Cartoonist and *Star Wars* artist Randy Martinez discovered early on that being tall for his age gave him an advantage at Halloween.

"My mom and dad made this costume for me," says Martinez, who was three years old when he wore what must have been a very warm Wookiee costume. "Chewie was my favorite because he was so much bigger than everyone, like me with my friends."

Martinez's parents made a Darth Vader costume for his brother and an R2-D2 costume for his sister as well.

"The Artoo costume was a bit cruel," he remembers. "It was basically a rounded refrigerator box with a Styrofoam top. My poor sister, who was eight, had to walk around with this, keeping in mind to not drag the legs."

Martinez, who is pictured here with his mom, won the costume contest that year, which may have inspired him to dress as a *Star Wars* character in years to come. In addition to Luke Skywalker, he has been a biker scout and Han Solo.

"Oh, and Qui-Gon Jinn in 1999 with my own real, long hair," he adds.





EDITORIAL

The Joys of the PaperNet

I'll say it up front. There's no way I could do my job without the Internet and e-mail. Considering *Bantha Tracks* alone, cyberspace saves me loads of time that I would otherwise spend writing and printing responses, stuffing envelopes, and scanning fan artwork and photos. It's hard to imagine getting *Bantha Tracks* online or in print done without it.

That said, one of my favorite parts of each day is mail call, when I get to see the fresh batch of letters and artwork from *Bantha Tracks* readers from all over the United States and from countries around the world. My officemates are jealous when they see a cool Fett or a bantha on an envelope that's going to me. Their mail is full of marketing and business information, while I've got a cartoon Yoda staring up at me as though he's going to kick my butt.

I love snail mail. There's something about slowing down to open an envelope and view what the artist or author created that makes working on *Bantha Tracks* feel like I am part of an authentic, old-fashioned fan club. Maybe it's similar to what it was like for Maureen Garrett, who was one of the first editors of the original *Bantha Tracks* back in the days of pre-Internet. I was one of those readers sending her snail mail way back then.

Individual handwriting on a piece of lined notebook paper, a watercolor painting pulled from an artist's pad—these have weight and substance, and those qualities add perceived importance. It seems as though the creators took more time to do these projects, even though I know it took just as much time to create the great artwork and letters that are e-mailed to me.

I also believe that people will write things in snail mail that they might not trust to e-mail. For example, the writer may feel more confident when sharing vital information that was previously unknown to the *Bantha Tracks* staff:

"Did you know that on Tatooine, Santa's Pod-racer is pulled by dewbacks and his toys are made by Jawas?"

I own Star Wars! I am your biggest fan of Star Wars. Please take my suggestion for Star Wars. Call me at...." And here, nine-year-old Jeremy writes his phone number.

Letters are a good place to show off *Star Wars* knowledge, although that can take a lot of paper and ink:

"I'm Matthew. I'm eight years old. I know and have seen every Star Wars movie. I know every person: Anakin, Luke, Leia, Queen Amidala, Padmé Amidala, Boba Fett, Jango Fett, Darth Vader, Count Dooku, Darth Maul, Darth Sidious, General Veers, General Grievous, Yoda, Han Solo, Mace Windu (flip to other side of paper) Chewbacca...." And the list goes on and on, demonstrating Matthew's most impressive grasp of *Star Wars* characters.

You can tell on your siblings, and when it's in writing, you've made it part of the permanent record: ***"Me and my brothers like Star Wars a lot,"*** writes Leslie Michelle. ***"My brother Nathan carries a lightsaber in his shirt."***

A hand-written letter seems best for the most earnest of requests. Because you are taking the time and care to put your request in writing, the odds seem better that you'll get what you are asking for:

"Would you be so kind as to send a stormtrooper helmet, uniform, and gun to me? It would be the best present I ever got. Big Hug, John."

John is seven years old and sent a very personable photo of him with what looks like a pet guinea pig. If only we had extra armor to send to John in Sweden!

"I am a big fan of Star Wars, and I am a total freak about Star Wars. Say Happy Birthday to Samuel and Temuera for me."—Angle, age nine.

"Will you please release the Star Wars Holiday Special and the rest of the Ewoks and Droids animated series? I think you should do this

because fans of Star Wars, including me, want to collect lots of Star Wars stuff and because most people have never seen them," writes Joshua, age 13. ***"P.S. I know that George Lucas hates the Holiday Special."***

Finally, snail mail seems a good way to simply say thank you:

"Thanks to Lucasfilm for making life on this planet tolerable."—GJP

In conclusion, whether by the Internet or the PaperNet, please keep all the great work and stories coming in to *Bantha Tracks*. After all, this Fan Club newsletter is all about you!

Get in Tracks!

Mary Franklin
Mary Franklin
Editor, *Bantha Tracks*



Bantha Tracks Submission Guidelines

Any original art, envelope art, comics, illustrations, news, stories, meeting information, or any materials voluntarily submitted becomes the property of *Bantha Tracks*. No compensation will be given for voluntary submissions, and there is no guarantee of publication. Submissions to *Bantha Tracks* will not be returned. Each submission must include the creator's name, age, contact information, date the work was created, and a statement that the work is original, created by the person submitting it, and that the person is a member of Hyperspace: The Official *Star Wars* Fan Club.

Please note new *Bantha Tracks* snail mail address! Send electronic files to banthatracks@starwars.com, or send your snail mail to *Bantha Tracks*, c/o Mary Franklin, P.O. Box 29901, San Francisco, CA 94112.

WANTED



THE NEXT *STAR WARS* FAN CLUB PRESIDENT!

JOIN HYPERSPACE: THE OFFICIAL *STAR WARS* FAN CLUB

**RECRUIT THE HIGHEST NUMBER OF OTHER
NEW MEMBERS AND BECOME FAN CLUB PRESIDENT!**

Grand Prize

- The title of President of The Official *Star Wars* Fan Club
- An expense-paid trip to San Diego Comic-Con International in July 2006
- Be a guest editor for an issue of *Star Wars Insider*
- Your personal profile printed in *Star Wars Insider*
- A *Star Wars* collectibles gift package, and much MORE!

for full details, visit

www.starwars.com/hyperspace

**JOIN AND
RECRUIT
NOW**
CONTEST ENDS
MAY 15, 2006

Must be current, paid member of Hyperspace: The Official *Star Wars* Fan Club to earn referrals. Go to www.starwars.com/fanclub to become a member. Contest runs 2/23/06 to 5/15/06. Only referrals earned between 2/23/06 and 5/15/06 will count toward contest totals. For complete contest rules, go to www.starwars.com/hyperspace. Contest sponsored by IDG Entertainment.

Potential Grand Prize winner will be required to sign a release and will be subject to a basic background check in order to claim prize and represent The Official *Star Wars* Fan Club as President. To the extent that Sponsor determines, in its sole discretion, that potential Grand Prize winner's background check reveals information that makes him/her inappropriate to represent The Official *Star Wars* Fan Club as President, Sponsor reserves the right to disqualify potential Grand Prize winner and select the next qualifying person as a potential Grand Prize winner as outlined in the complete contest rules.

STAR WARS SHOP.com

PRESENTS TOSCHE STATION

Padmé Amidala Animation Character Key

\$25.00



Any fan of the animated *Star Wars: Clone Wars* series will tell you that Padmé Amidala's "snow-bunny" outfit introduced in Chapter 15 is a series favorite. Few characters can fend off enemies in blizzardlike conditions and look so good doing it.

For the fourth entry in Acme Archives' popular Character Key series, Padmé Amidala is being offered exclusively by StarWarsShop.com with an edition size of just 750—that's 250 less than the usual 1,000 produced!

For this limited edition, *Clone Wars* Padmé has been reproduced on a clear acetate cel which "floats" above the illustrated backing board. Depicted behind the image of Padmé is the character's unique color set and stats, and sketches of her royal blaster and "coy expression."

Don't wait to take advantage of this exclusive offering that is among the most limited yet! Matte measures 6" x 8", and the artwork is approximately 4" x 6". The edition number is printed on a chrome metal plaque, and a certificate of authenticity is included. ☆

The Star Wars Exclusive Product Resource

Be sure to visit the "Exclusives" section featured on StarWarsShop.com to find the latest collectibles and toys!

ORDER ONLINE AT STARWARSSHOP.COM - MORE PRODUCT. MORE EXCLUSIVES.

COLLECTOR'S PICKS

#1



Name: Pete Vilimur

Job: Internet Content Developer for Lucasfilm

Collecting Star Wars since: 1977

Favorite area of collecting: Posters, theatrical paraphernalia, early pre-release items, rare recordings, cast & crew pieces.

Favorite Star Wars collectible: Probably my 1978 Star Wars Style "D" poster printed in the large 40" x 60" format. Nothing says Star Wars like a great throwback image printed in a larger-than-life size.



#2



#1 **16-Inch Hand Casted and Painted Princess Leia Statue** \$250.00

"Leia is one of the most difficult characters to render in three dimensions, and Sideshow has truly outdone themselves on this one. Leia is my favorite from this series so far."

#2 **Star Wars Poster Book** \$49.99

"In addition to cataloging every Star Wars poster we are aware of (over 2000), Steve Sansweet and I sought to reveal some of the hidden history behind these well-known images by going straight to the artists, marketers, and art directors responsible for their creation. We hope others can discover something new about this fascinating area of Star Wars collecting."

#3



#4



#3 **Star Wars Vintage Action Figures** \$34.95

"This book is essential reading. John Kellerman's tireless quest to gather every known packaging variation from the classic series of action figures has become an invaluable resource to the hobby." ☆

#4 **Barriss Offee and Luminara Unduli Maquette** \$94.99

"I've always really liked the stylization of this rather obscure pair of Jedi. I'm already a fan of Gentle Giant's Clone Wars maquette series, and this one, in addition to having a great look, is like getting two figures for the price of one."

#5



#5 **Highly Limited Star Wars: A New Hope Lithograph** \$159.99

"This visceral portrayal of the Star Wars trench battle really grabs me. It's a great image that wonderfully captures a pivotal moment from the film." ☆

WHAT'S NEW

A



B



A R2-Q5 Remote Control Action Figure \$19.99 ☆

This miniature remote control astro-mech from Japan comes close to the scale of Hasbro's action figure version and includes all the bells and whistles!

B Imperial and Republic Icon Projection Pen Set \$29.99

This set has two light projection pens that display the Imperial and Republic icons at the press of a button! ☆

C Commander Bly 11-Inch Model Kit \$99.99

Ultra-detailed vinyl 11-inch clone trooper Commander Bly figure, poised and ready for battle

C



D Ladies Collectors' Limited Edition Empire Watch \$110.00

The watch features the Imperial icon in a metallic grey encased in a stainless steel watch face.

D



E iPod Nano "Trooper" Case \$24.95

Part of an exclusive collector's series, this highly durable case features an image of a storm-trooper squad. ☆

E



☆ a StarWarsShop.com exclusive

∞ a Shared exclusive

STAR WARS SPORTS GEAR



A Darth Maul Bowling Ball \$149.99
With the art of Darth Maul emblazoned on your ball, high scores await. Available in 6, 8, 10, 12, 14, and 15 lbs.

B Exclusive Darth Vader Sport Watch \$39.99
Features a sporty look with three-hand quartz movement and a fabric band with Velcro closure ☆

C Darth Vader Hockey Jersey \$109.99
Exclusive Darth Vader classic style hockey jersey with flaming Vader head graphic ☆

D Star Wars Bowling Ball Bag \$18.99
Carry your bowling gear in style with this Star Wars-branded bag.



E Team Jedi Baseball Jersey \$89.99
Play ball with this heavy polyester white and black pin stripe Jedi baseball jersey. ☆

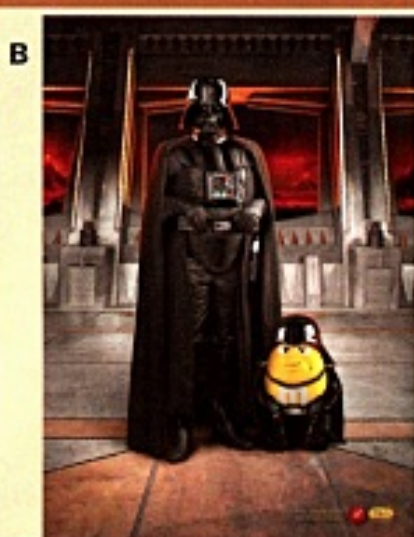
F Darth Vader Messenger Bag \$24.99
Vader glares out from the face of this very hip new messenger bag with detachable MP3 player pouch.

G Darth Vader Beanie Cap \$12.99
This black beanie with a Vader helmet and Star Wars label is perfect for skiing and snowboarding.

H Star Wars Racing Elliot Sadler Adult T-shirt \$14.99
The Star Wars Racing Elliot Sadler #38 T-shirt features the M&M Star Wars characters.



CLEARANCE ITEMS



A Limited Edition Yoda Watch (with Collectible Tin) \$89.99
The Jedi Master makes an animated appearance on this cool new Yoda watch from Fossil.

B The Dark Side of Chocolate Star Wars M&M Poster \$12.99
This stunning M&M-brand Star Wars M-Pire poster is only available through StarWarsShop! ☆

C Darth Vader Star Wars M&M Plush Buddy \$8.99
Darth Vader is poised for action with lightsaber ablaze, ready to take on the Rebellion.

D Star Wars Trivial Pursuit DVD The Saga Edition \$69.99
Star Wars Trivial Pursuit includes 2,500 questions and interactive gameplay on two DVDs.

E Star Wars: Clone Wars Checkbook Cover \$29.99
This exclusive full color leather Clone Wars checkbook cover has a Separatists theme. ☆

F 12-Inch Yoda Giant PEZ \$19.99
The 12-inch giant Yoda PEZ holds up to 12 full packs of PEZ candy.

G 18.5-Inch Steinbach Darth Vader Nutcracker \$199.99
This limited edition nutcracker is handmade from wood and is in scarce supply—these may be the last ones!

H LEGO Star Wars Four-Piece Pen Set \$29.99
This four-piece set is the first from LEGO to be inspired by Star Wars: Episode III.



MORE MUST HAVES



A Iconz iPod Video Cover Featuring Darth Vader
(for 30GB or 60GB models) \$29.95

B Obi-Wan Weathered Episode IV Scaled Replica
Lightsaber \$35.00

C Star Wars: Empire at War Collector's Edition
\$59.95

D Special Edition 500th Figure: Darth Vader
In Meditation Chamber \$14.99

E Star Wars: General Grievous TPB \$12.95

F LEGO Clone Turbo Tank \$89.99

G Obi-Wan Episode III Standee \$29.99

H LEGO Death Star \$299.99

I Revenge of the Sith 2006 Calendar \$4.99

J Star Wars: Episode III Revenge of the Sith DVD \$29.98

K Episode III Basic Lightsaber with Grey Handle and
Blue Blade \$9.99

★ a StarWarsShop.com exclusive

☐ a Shared exclusive

Perfect for New Players!
Includes original EverQuest™ II
plus Kingdom of Sky™—all for \$29.99

THE SKY IS NO
LONGER THE LIMIT.

EVERQUEST II

KINGDOM OF SKY



PROVE YOUR POWER AND PROWESS IN
EXCITING PLAYER-VS-PLAYER COMBAT.



DISCOVER THE EVIL PLANS OF WARRING
DRAGON LORDS AND THEIR MINIONS ALL
WHILE ADVANCING THROUGH THE NEW
ACHIEVEMENT SYSTEM.

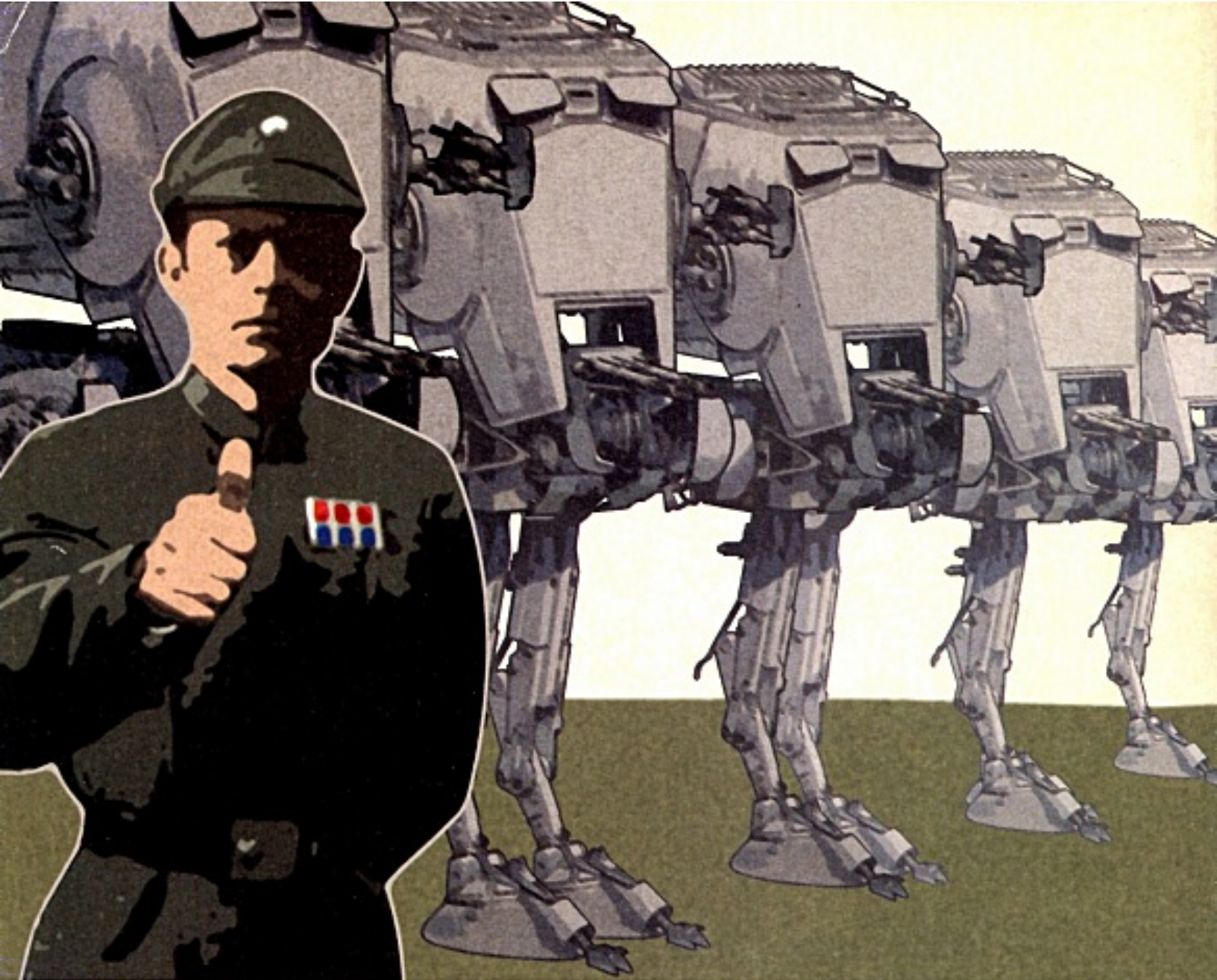
Explore an undiscovered realm high above Norrath
with enormous floating islands, deadly jungles and
ancient temples. Dangerous dragon battles and newly
added player-vs-player action make and
the perfect adventure for all
types of players to pick up and play.



Try EQII FREE at www.trialoftheisle.com
WWW.EVERQUEST2.COM



© 2006 Sony Computer Entertainment America Inc. EverQuest is a registered trademark and Kingdom of Sky is a trademark of Sony Computer Entertainment America Inc. SOE and the SOE logo are registered trademarks of Sony Online Entertainment Inc. The software platform logo (TM) and (C) RMA 2004. The ratings icon is a trademark of the Entertainment Software Association. The NVIDIA logo and the "The way it's meant to be played" logo are registered trademarks or trademarks of NVIDIA Corporation. All rights reserved. All other trademarks or trade names are properties of their respective owners.



Another Fine Product *From* **KUAT** **DRIVE YARDS**

At Kuat Drive Yards, we're driven to excel. It is this uncompromising commitment to performance that has made us the largest military shipbuilding corporation in the universe.

Our latest innovation is the AT-ST scenario pack – Loaded with features, including:

- an alternate paint scheme
- an updated game mechanic
- two playable, double sided maps for huge figures
- a 32-page Scenario Book
- two Stormtrooper miniatures
- one Scout Trooper miniature

For more information, go to: wizards.com/swminis



*It's simply another example
of why Emperor Palpatine
always turns to us.
As should you.*

STAR WARS
MINIATURES

© Kuat Drive Yards, Inc. All rights reserved. Or else.